G. SCHIRMER'S COLLECTION OF OPERAS.

LA TRAVIATA

Opera in Three Acts

BY

GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE

THE ENGLISH VERSION BY
NATALIE MACFARREN

VOCAL SCORE
EDITED AND THE PIANOFORTE ACCOMPANIMENT REVISED BY
BERTHOLD TOURS

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY
H. E. KREHBIEL

G. SCHIRMER — NEW YORK.



Photograph of G. Verdi, signed and inscribed to
Gustav Schirmer, founder of the house

LA TRAVIATA.

An Opera in Three Acts.

FIRST PERFORMANCE AT THE GRAN TEATRO LA FENICE, IN VENICE, MARCH 6, 1853.

Characters of the Opera,

With the Original Cast as Presented at the First Performance.

VIOLETTA VALERY,	Soprano	SALVINI-DONATELLI
FLORA BERVOIX,	Mezzo-Soprano	SPERANZA
ANNINA,	Soprano	CARLOTTA BERINI
ALFREDO GERMONT,	Tenor	LODOV GRAZIANI
GIORGIO GERMONT, his father,	Baritone	FELICE VARESE
GASTONE, Viscount of Letorieres,	Tenor	ZULIANI
BARON DOUPHOL,	Baritone	DRAGONE
MARQUIS D'OBIGNY,	Bass	SILVESTRI
DOCTOR GRENVIL,	Bass	BELLINI
GIUSEPPE, servant to Violetta,	Tenor	BORSATO
SERVANT TO FLORA,	Bass	TONA
MESSENGER,	Bass	MANZINI

Chorus of Ladies and Gentlemen, friends of Violetta and Flora.
Mute Personages: Matadors, Picadors, Gypsies, Servants, Masks, etc.

Scene and Period: Paris and environs, about the year 1700.

La Traviata.

The story upon which "La Traviata" is based is that of the book and play "La Dame aux Camélias" of the younger Dumas, the story which is familiar to the English stage under the name of "Camille." The three acts of the opera present the principal incidents of the play and book. A gay party is in progress in the house of *Violetta* (*Marguerite Gauthier* in the original story), a Parisian courtesan. *Alfredo*, a young man of respectable Provençal family, who loves the

14400

woman, joins in the merry-making; his love is passionate and earnest, and is met by the love of *Violetta*, who at his solicitation agrees to abandon her dissolute life and live with him alone. In Act II the pair are found housed in the suburbs of Paris. *Alfredo* learns that *Violetta* has sold her city property to maintain their country home, and goes to Paris to recover it; he returns to find his companion gone. In his absence *Germont*, Alfredo's father, had visited her and persuaded her, by appeals to her love and sympathy for his son, to abandon him. She returns to her old life in the city. There, at a ball given by one of her associates, *Alfredo* finds her again, overwhelms her with reproaches, and ends a scene of excitement by denouncing her publicly and throwing his gambling gains at her feet. In the last act *Violetta* dies in the arms of her lover, who had learned of her sacrifice for his family and hurried to her side to find her in the last stages of consumption.

Dumas, in the preface to his romance, says that the main incidents of the story are true, and it is said that Dickens had it in his mind to write a novel on the subject before Dumas. The facts, while they may be interesting from a biographical point of view, have no bearing on the moral and æsthetic questions raised by the opera, which have remained open for over forty years, despite the popularity won by Verdi's music. Dumas's book appeared in 1848, his play in 1852. Verdi saw the latter in Paris while it was new, and, though he was at work at the time on "Il Trovatore," he laid out the plan of "La Traviata" and sent it to Piave, the librettist who had written the books of "Ernani," "I due Foscari," "Macbeth," "Il Corsaro," "Stiffelio" and "Rigoletto" for him. The composer's creative capacity was at its high-water mark, and his eagerness and energy are illustrated in the fact that he worked concurrently on the two operas. "Il Trovatore" was produced at Rome on January 19, 1853, and "La Traviata" less than seven weeks later, on March 6, 1853, at the Fenice Theatre, Venice. He wrote the music within a month, according to the evidence of the autograph, which is in the possession of the publisher, Ricordi. Eighteen operas from Verdi's pen had preceded "La Traviata," and the sun of his fame stood at its zenith, yet the opera failed lamentably on its first production. The reason? Verdi seems to have known it, in part, at least. On the day after the first performance he wrote to his friend and pupil Salvini-Muzio: "'La Traviata' last night a failure. Was the fault mine or the singers'? Time will tell;" but when Varesi, the singer who had been entrusted with the part of *Germont*, which he thought beneath his dignity, came to him and offered his condolences, Verdi declined to receive them. "Make them to yourself and your companions, who have not understood my music," he said. This does not seem to have been an altogether accurate description of the case. Graziani, the tenor, was hoarse and could not sing well, and Verdi exacted, perhaps, more than he ought when he wanted Signora Donatelli to overcome the absurdity of the stage-picture by the illusive power of her singing. The lady was monstrously stout, and the contradictions in the death-scene of the last act appealed too strongly to the Venetian sense of humor to permit the best of Verdi's dramatic accents to have the effect which had filled his fancy. The opera ended with shrieks of laughter when the too generously upholstered *Violetta* was heard to declare that

she was on the edge of a consumptive's grave. Moreover, the public found amusement in the circumstance that the personages of the opera were clad in conventional modern dress. This led to a revision, in which costumes and stage-furniture belonging to an earlier century (it is not well to try to be explicit in such matters) were substituted for those of fifty years ago. Thus, revised as to its dress and with a few changes in the score, the opera was launched again in the same city after the lapse of about a year, and set out on its successful voyage around the world. It reached London on May 24, 1856; St. Petersburg, November 1, 1856; New York, December 3, 1856, and Paris, December 6, 1856. Piccolomini, who had enacted the rôle of *Violetta* in Turin in 1855, chose it for her début in London, and to her personality, and possibly also to other extraneous causes, the prompt and emphatic triumph of the opera, in spite of the judgment of the critics, was due.

"La Traviata" belongs to those dramatic works which, on their first appearance, cause more discussion because of their subject-matter than their artistic excellence. Whether the anathema pronounced against them by individual and official censorship helps or hinders the growth of these works into popularity, I shall not attempt to say. There can scarcely be a doubt, however, that many latter-day theatrical managers would hail with pleasure and expectation of profit such a controversy as greeted "La Traviata" in London. The Lord Chamberlain had refused to sanction the English adaptations of "La Dame aux Camélias," and when the opera, based on the play, was brought forward, pulpit and press thundered in denunciation of it. Mr. Lumley, manager of Her Majesty's Theatre, came to the defence of the work in a letter to the all-powerful *Times* newspaper, but his purpose was plainly more to encourage the popular excitement and irritate curiosity than to shield the opera from condemnation. Indeed, he had every reason to be contented. "La Traviata" had made a complete fiasco on its production in Italy, where no one dreamed of objecting to its story; in London there was a loud outcry against the "foul and hideous horrors of the book," and the critics found little to praise in its music, yet the opera scored a tremendous popular success and helped rescue Her Majesty's from threatened ruin. "Once more frantic crowds struggled in the lobbies of the theatre, " writes Mr. Lumley in his "Reminiscences"; "once more dresses were torn and hats crushed in the conflict; once more a mania possessed the public." Was it the music alone? That is scarcely to be believed, for the opera was not well sung, and the critical taste of the English, as voiced by their writers for the press, was opposed to the strenuous style of Signor Verdi. Was it the libretto? Alas! who cared much for the libretto of an opera then, and who could have gone to the opera for the sake of so badly diluted a play, sung, moreover, in a foreign tongue! The fact that the language was Italian, robbed the opera of whatever charm it might have had for those who would have found pleasure in the odor of moral decay. Plainly, the success of "La Traviata" in London was chiefly due to Marietta Piccolomini, who effected her English début in it. It is an amusing chapter which this winsome little lady contributed to the history of opera during her brief career. Two years later she became as much of a rage in New York as she had been in London; yet she was in no sense a great singer. A bewitching per-

sonality and ingenious advertising were her conquering arms. She belonged to the ancient Italian nobility. It was given out that the family was one which dated back to the time of Charlemagne, and had given two popes and a cardinal to the Church, to say nothing of the hero of the second drama in Schiller's "Wallenstein" trilogy. Here was brave advertising material, and right bravely was it exploited. The charming little woman, who had a weak mezzo-soprano voice, limited in range to an octave and a half, little or no execution, and uncertain intonation; who, Mr. Chorley would have us believe, was little better than a comedy soubrette, a vaudeville singer, "a *Columbine*, born 'to make eyes' over an apron with pockets," compelled success for "Traviata" in the city where success was least to have been expected. "Her best appearance was in 'La Traviata,'" wrote Mr. Chorley in summing up the season of 1856 at Her Majesty's Theatre. "The music of the first act pleased, perhaps, because it is almost the solitary act of gay music from the composer's pen; and her effrontery of behaviour passed for being dramatically true to the character, and not, as it afterward proved, her habitual manner of accosting the public. In the repulsive death-act, too, she had one or two good moments of serious emotion, though this was driven at times to the verge of caricature, as when every clause of her last song was interrupted by the cough which belongs to the character"

There is no reason to question the correctness of this judgment by the critic of *The Athenæum*. A different *Violetta* was disclosed when Bosio sang the part in London, when Patti made it scintillant with gems of vocalization, and even when Christine Nilsson chose a new French adaptation of the opera for her public début in Paris on October 27, 1864. Verdi's music had won the French capital so completely in 1856 that Scudo despaired of Italy's musical future, because of the "prodigious success" of "La Traviata." The circumstances surrounding the production of the opera in New York did not permit many repetitions of it. There had been a destructive competition between Mr. Max Maretzek's Italian company at the Academy of Music and a German company at Niblo's Garden. The regular Italian season had been brought to an end by a quarrel between Mr. Maretzek and the directors of the Academy of Music, but the troupe returned to give a brief season under the style of the La Grange Opera Company, before proceeding to Havana. In this interregnum "La Traviata" was given, and concerning its reception I cannot do better than to quote at some length the criticism which appeared on December 5 in the *New York Tribune* newspaper:

"The plot of 'La Traviata' we have already given to our readers. It is simply 'Camille.' The first scene affords us some waltzing music, appropriate in its place, on which a (musical) dialogue takes place. The waltz is not specially good, nor is there any masterly out-working of detail. A fair drinking song was afforded, which pleased but was not encored. A pretty duet, by Mad. de la Grange and Signor Brignoli, may be noticed also in this act; and the final air by Mad. de la Grange, 'Ah fors'è lui che l'anima,' contained a brilliant, florid close, which brought down the house, and the curtain had to be re-raised to admit of a repetition. Act II. admits of more intensified music than Act I. A brief air by *Alfred* (Brignoli) is followed by an air by *Germont* (Amodio), and by a duet, *Violetta* (La Grange) and

Germont. The duet is well worked up, and is rousing, passionate music. Verdi's mastery of dramatic accent—of the modern school of declamation—is here evident. Some dramatic work, the orchestra leading, follows—bringing an air by *Germont*, 'Di Provenza il mar.' This is a 2-4 travestie of the waltz known as 'Weber's Last Waltz' (which, however, Weber never wrote); and is too uniform in the length of its notes to have dramatic breadth or eloquence. A good hit is the sudden exit of *Alfred* thereupon, not stopping to make an andiamo duet, as is so often done. It is dramatic. The next scene introduces us to a masquerade, where are choruses of quasi-gypsies, matadors, and picadors—sufficiently characteristic. The scene after the card playing, which is so fine in the play, is inefficient in music. Act III. in the book (though it was made Act IV. on this occasion by subdividing the second) reveals the sick-room of *La Traviata*. A sweet air—minor and major by turns, with some hautboy wailing—paints the sufferer's sorrows. A duet by the lovers, 'Parige, o cara,' is especially original in its peroration. The closing trio has due culmination of anguish, though we would have preferred a quiet ending to a hectic shriek and a doubly loud force in the orchestra.

"Goldsmith's rule in the Vicar for criticising a painting was always to say that 'the picture would have been better if the painter had taken more pains.' Perhaps the same might be said of 'La Traviata'; but whether it would have pleased the public more is another question. Some of the airs certainly would bear substitution by others in the author's happier vein. The opera was well received. Three times the singers were called before the curtain. The piece was well put upon the stage. Mad. La Grange never looked so well. Her toilet was charming."

H. E. Krehbiel.

14400

Index.

ACT I.

ACT II.
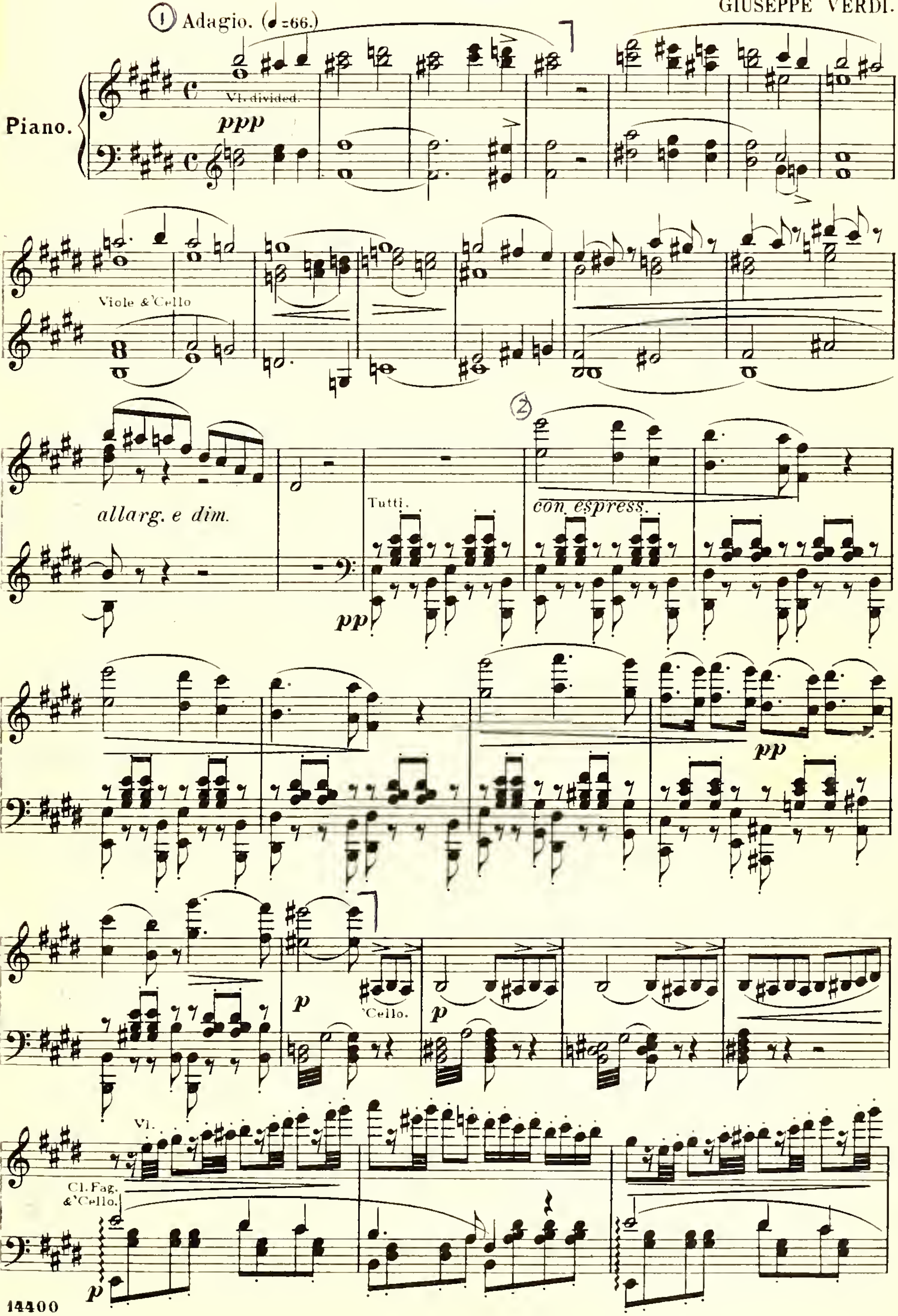
ACT III.
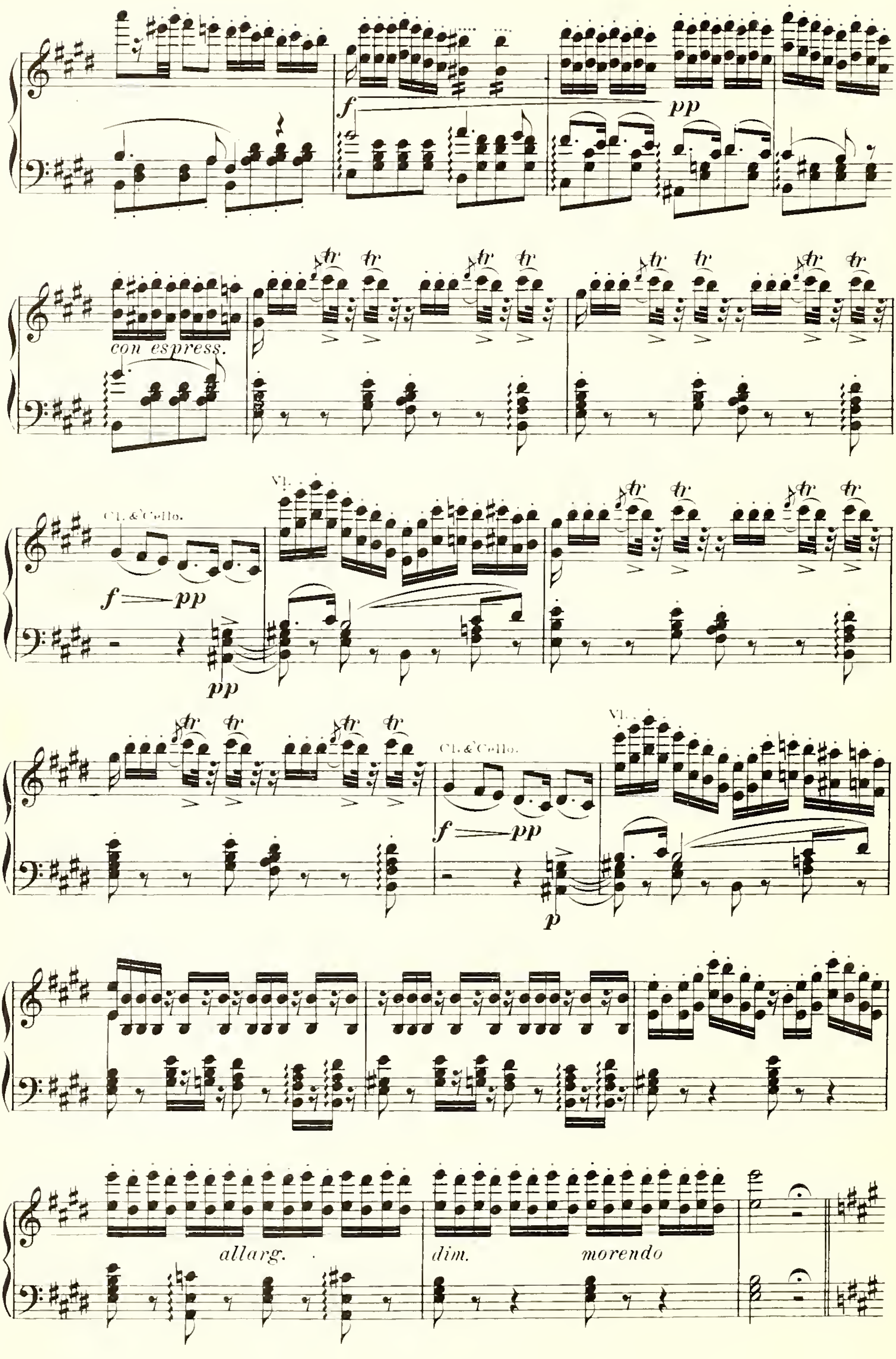
La Traviata.

Act I.

Nº 1. Prelude.

GIUSEPPE VERDI.
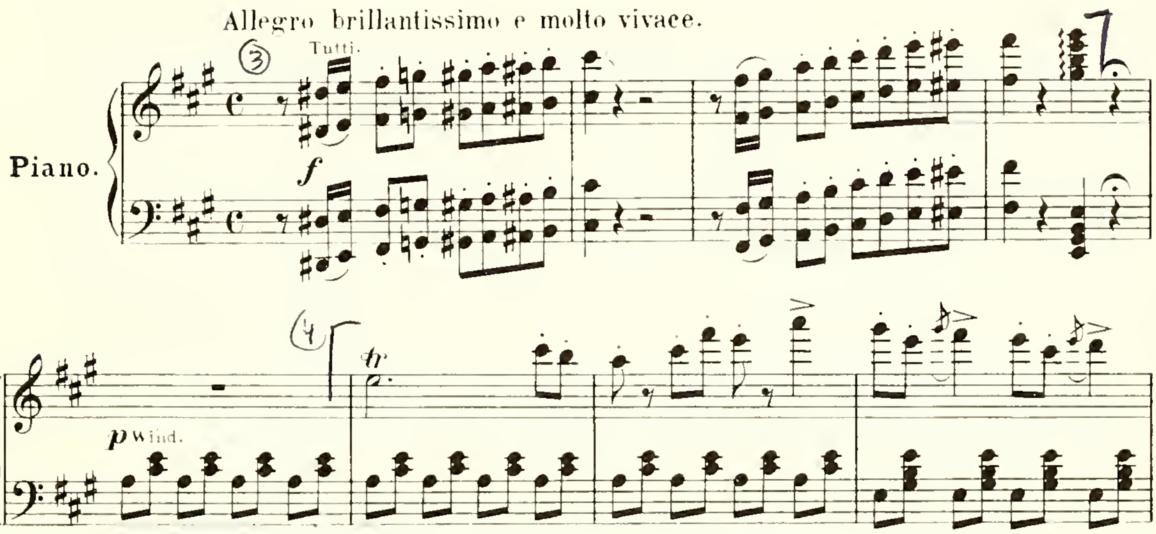



con espress.
Cl. & Cello.
Vl.
Cl. & Cello.
Vl.
allarg.
dim.
morendo
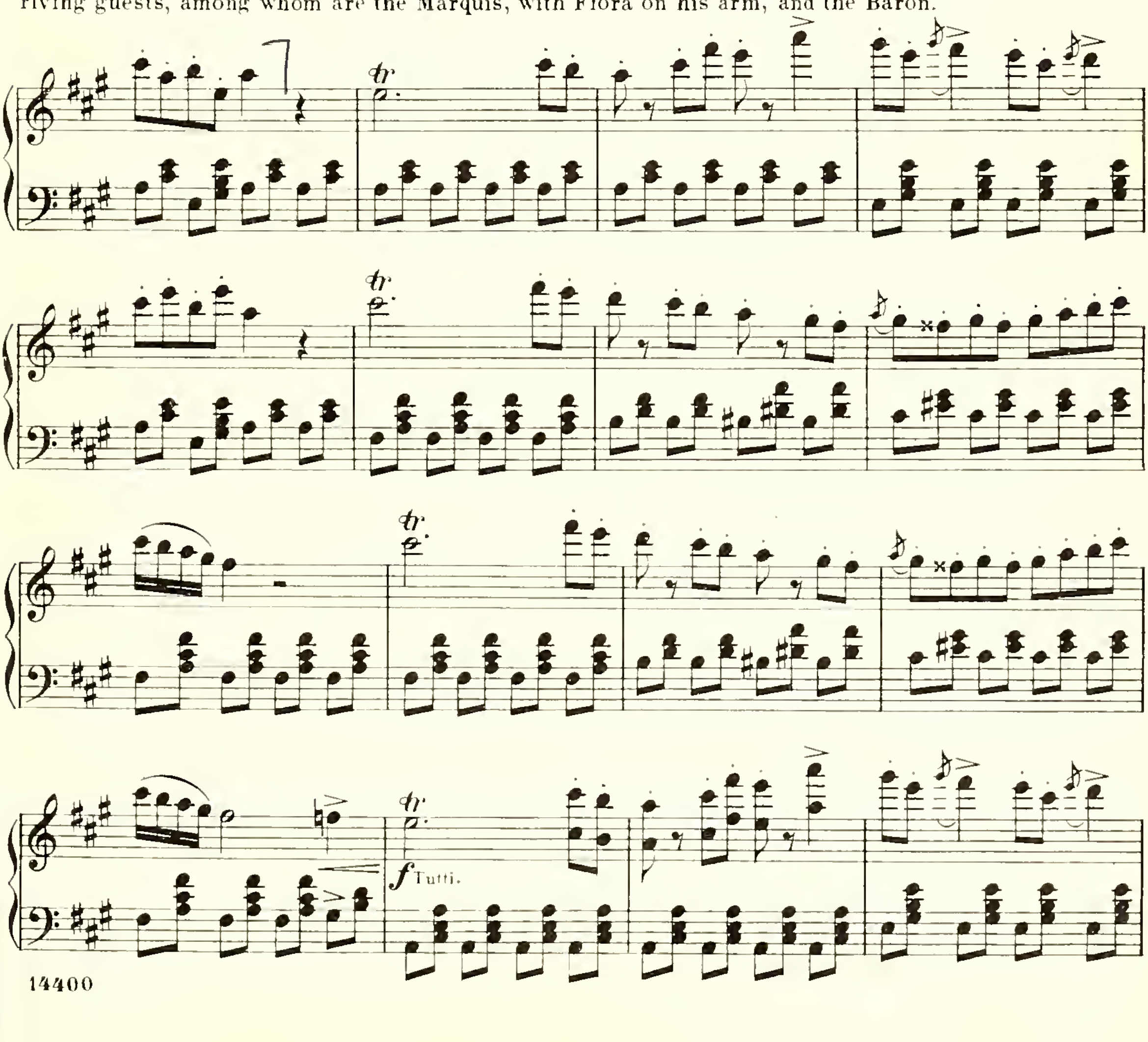
Nº 2. "Dell'invito trascorsa è già l'ora,,.
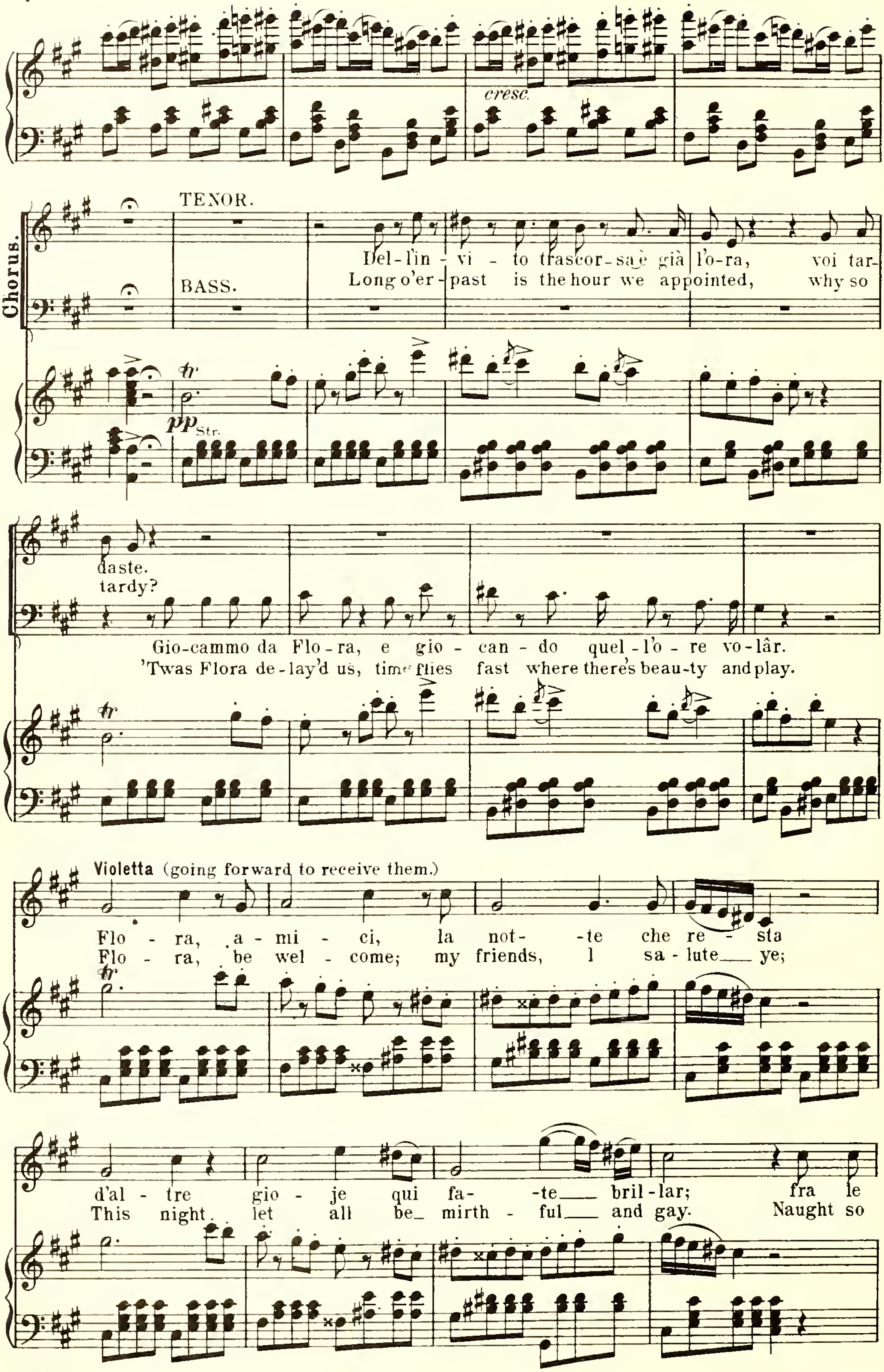
Introduction.
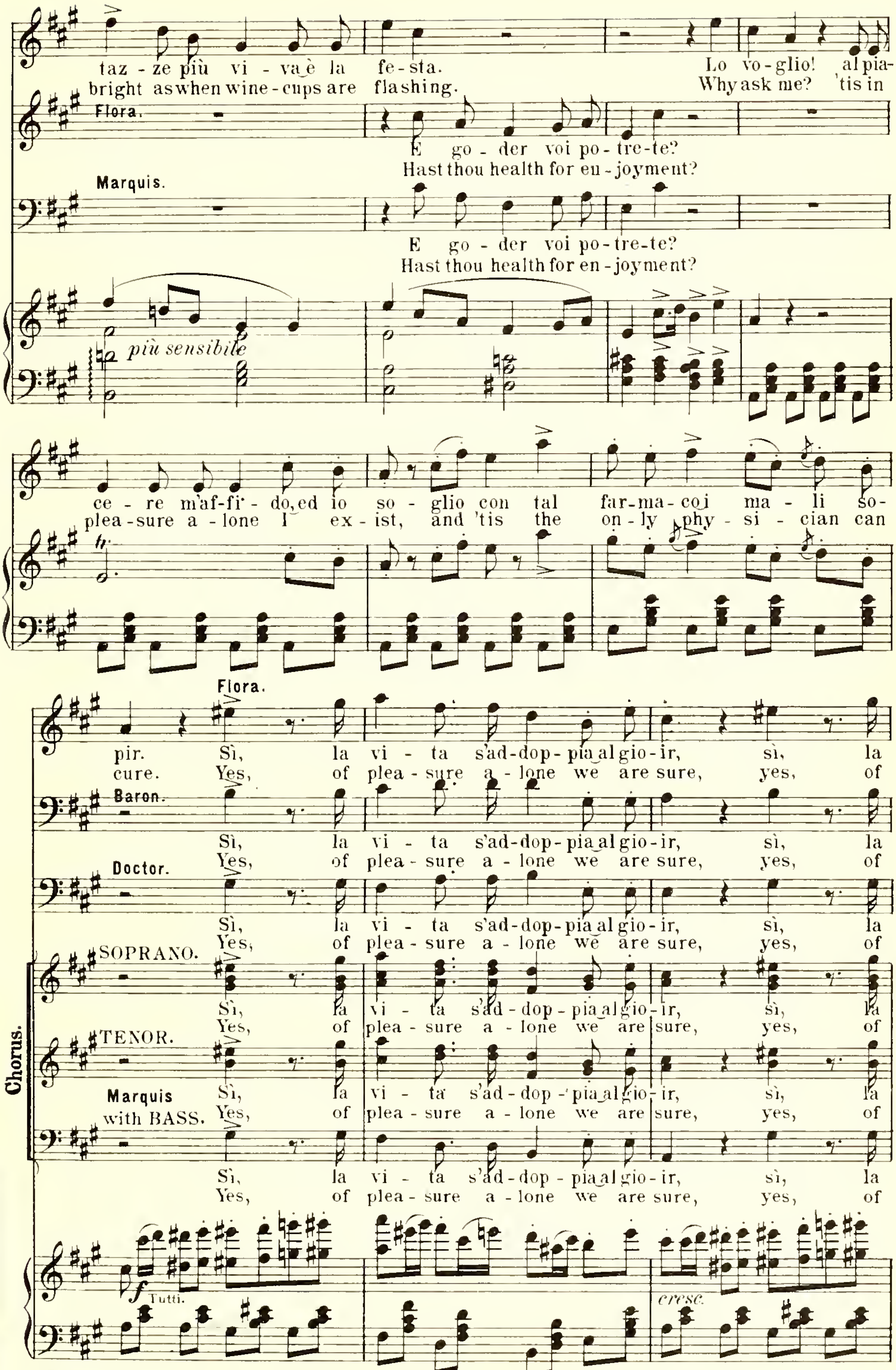
Drawing-room in the house of Violetta; doors in centre leading into another room, and at each side. A mantelpiece *L. H.* surmounted by a mirror; in the centre of the room a table richly spread.
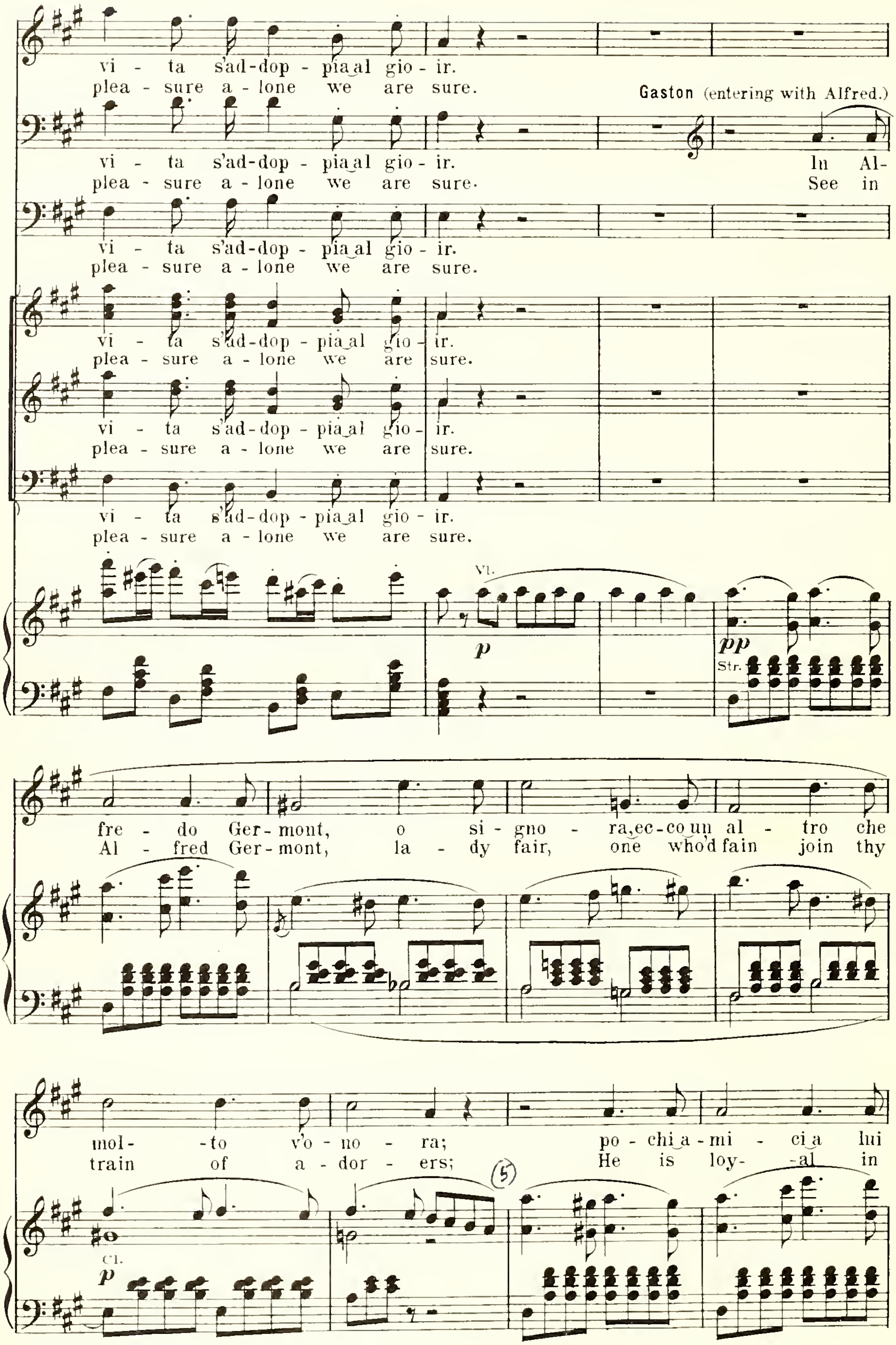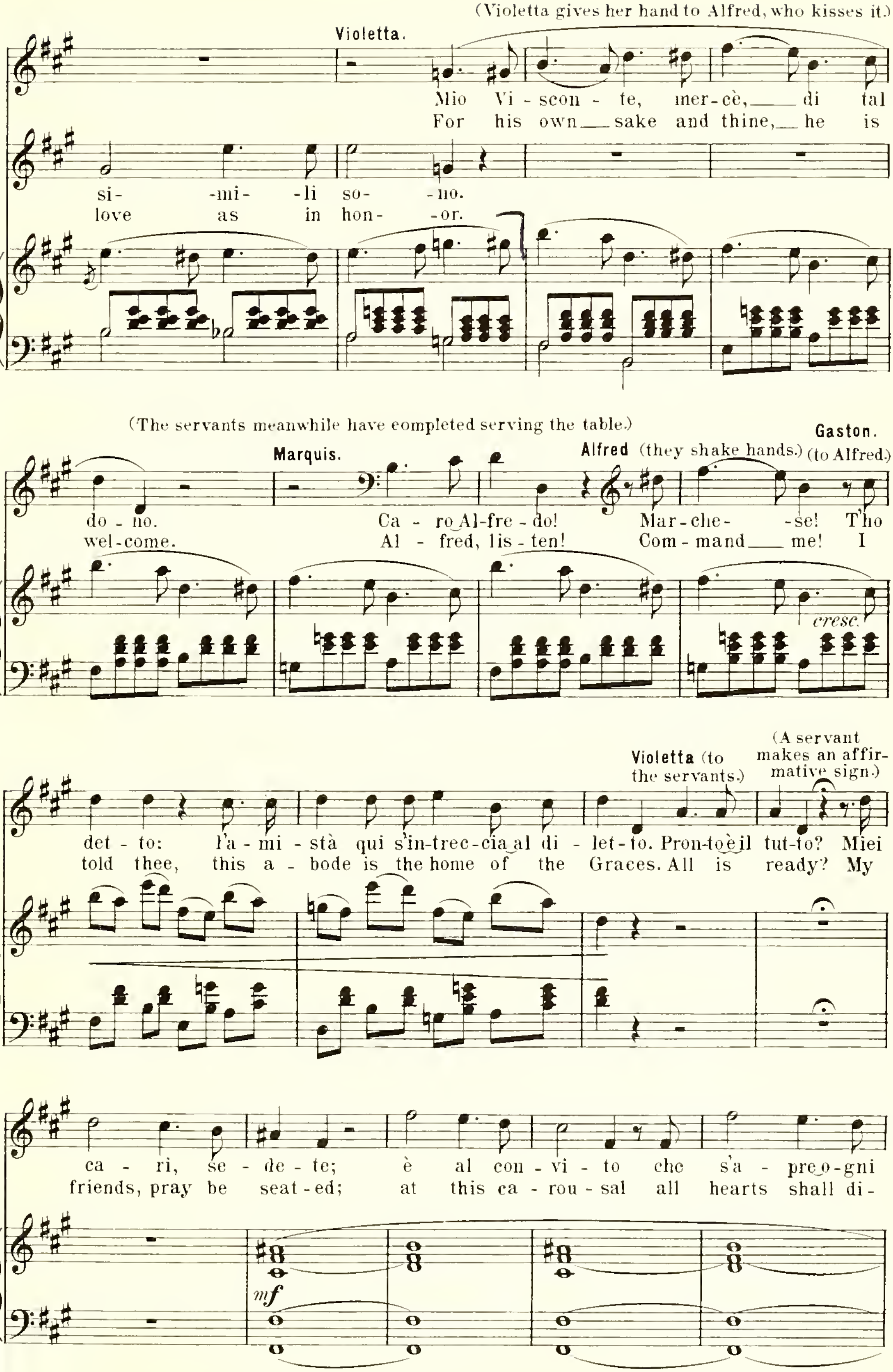


Violetta, seated on a sofa, is conversing with her Doctor and several friends; others receive the arriving guests, among whom are the Marquis, with Flora on his arm, and the Baron.
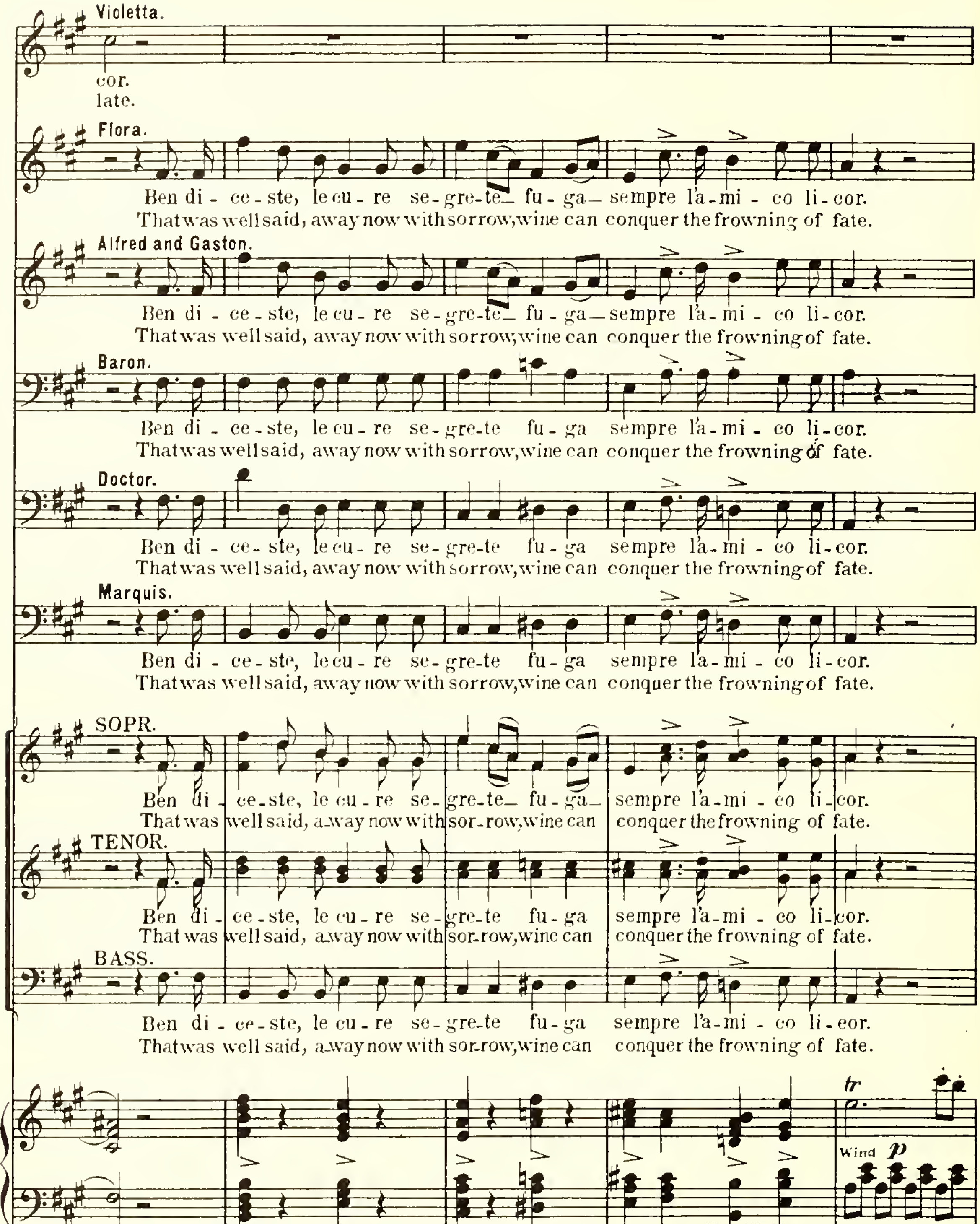



cresc.
Chorus.
TENOR.
BASS.
Del-l'in-vi-to trascor-sa è già l'o-ra, voi tar-daste.
Long o'er-past is the hour we appointed, why so tardy?
pp Str.
Gio-cammo da Flo-ra, e gio-can-do quel-l'o-re vo-lâr.
'Twas Flora de-lay'd us, time flies fast where there's beau-ty and play.
Violetta (going forward to receive them.)
Flo-ra, a-mi-ci, la not-te che re-sta
Flo-ra, be wel-come; my friends, I sa-lute ye;
d'al-tre gio-je qui fa-te bril-lar; fra le
This night let all be mirth-ful and gay. Naught so
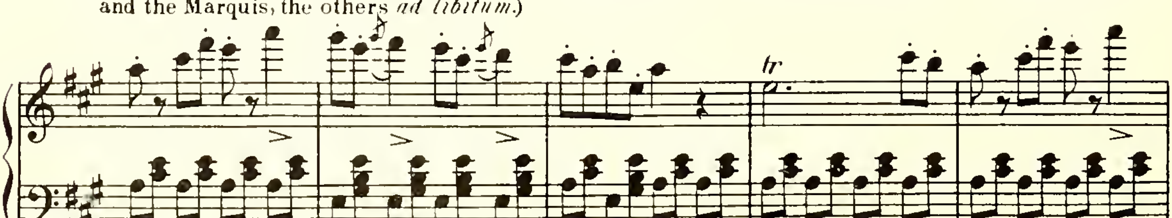

taz - ze più vi - va è la fe - sta. Lo vo - glio! al pia -
bright as when wine - cups are flashing. Why ask me? 'tis in
Flora.
E go - der voi po - tre - te?
Hast thou health for en - joyment?
Marquis.
E go - der voi po - tre - te?
Hast thou health for en - joyment?
più sensibile
ce - re m'af - fi - do, ed io so - glio con tal far - ma - co i ma - li so -
plea - sure a - lone I ex - ist, and 'tis the on - ly phy - si - cian can
Flora.
pir. Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
cure. Yes, of plea - sure a - lone we are sure, yes, of
Baron.
Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of
Doctor.
Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of
Chorus.
SOPRANO.
Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of
TENOR.
Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of
Marquis with BASS.
Sì, la vi - ta s'ad - dop - pia al gio - ir, sì, la
Yes, of plea - sure a - lone we are sure, yes, of
f Tutti.
cresc.
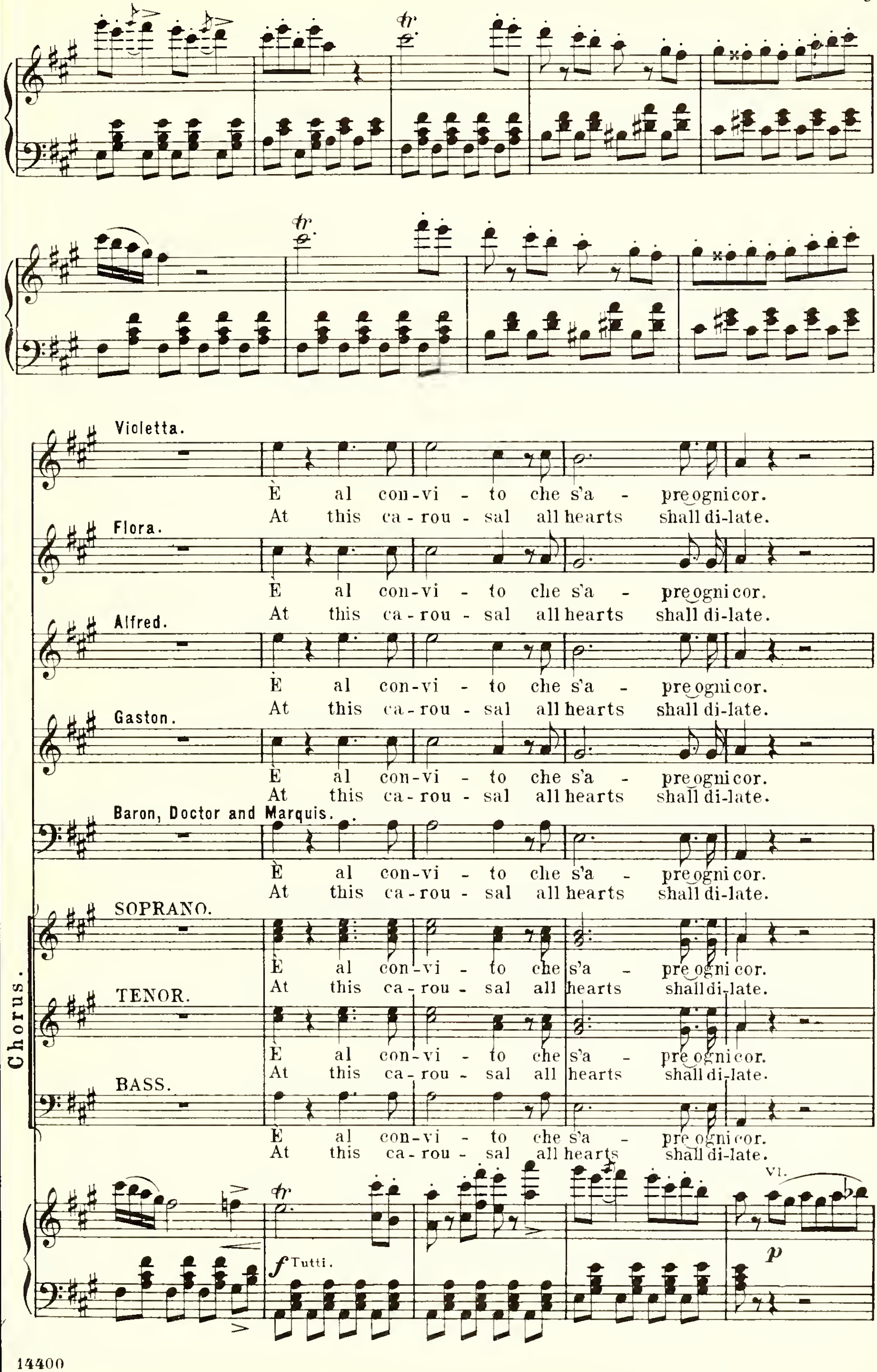

vi - ta s'ad-dop - pia al gio - ir.
plea - sure a - lone we are sure.
Gaston (entering with Alfred.)
In Al-
See in
Vl.
p
pp
Str.
fre - do Ger - mont, o si - gno - ra, ec-co un al - tro che
Al - fred Ger - mont, la - dy fair, one who'd fain join thy
mol- - to v'o - no - ra;
train of a - dor - ers;
po - chi a - mi - ci a lui
He is loy- -al in
Cl.
(5)
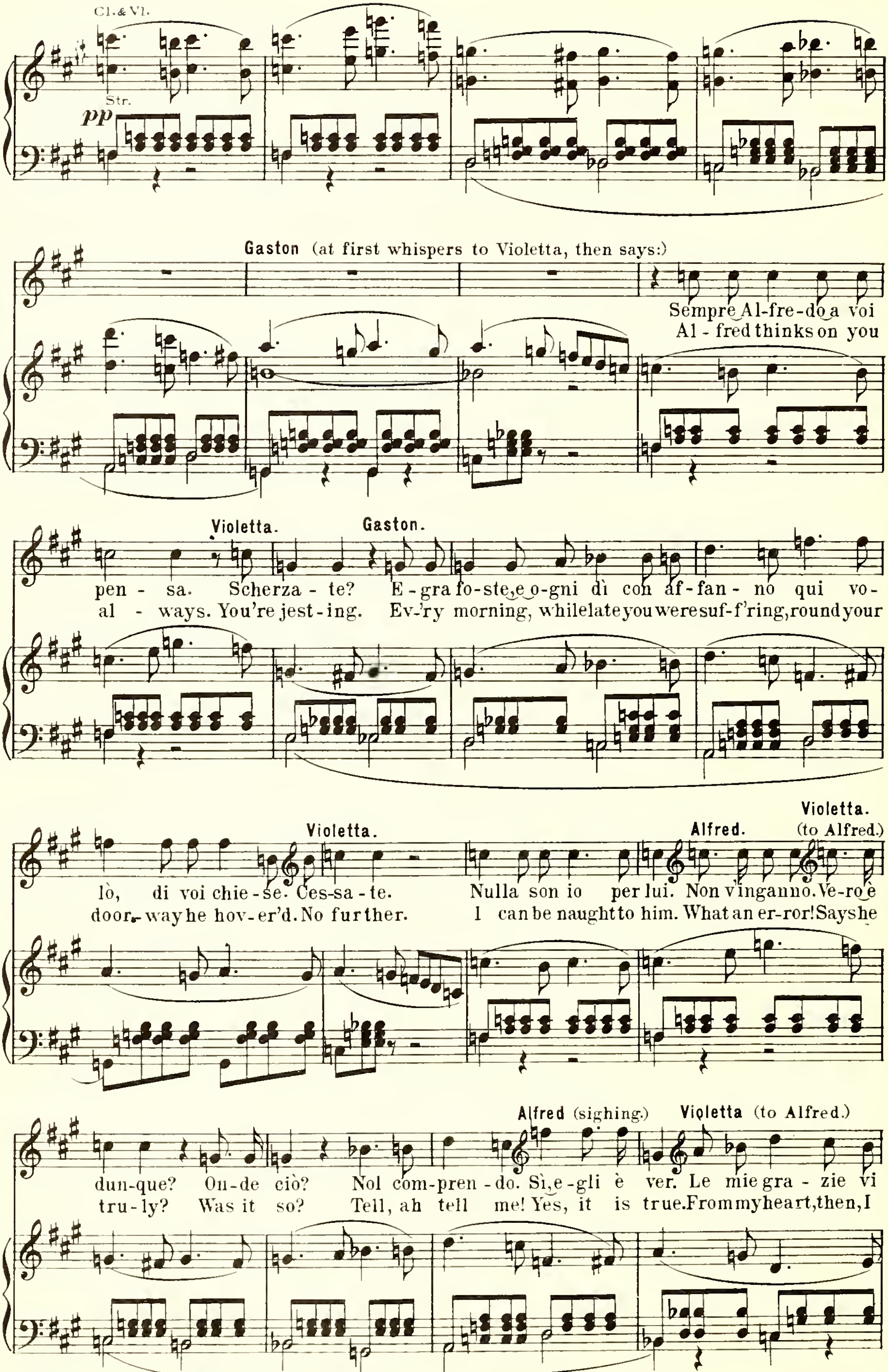

(Violetta gives her hand to Alfred, who kisses it.)
Violetta.
Mio Vi-scon-te, mer-cè, di tal
For his own sake and thine, he is
si- -mi- -li so- -no.
love as in hon- -or.
(The servants meanwhile have completed serving the table.)
Marquis.
Alfred (they shake hands.)
Gaston. (to Alfred.)
do-no. Ca-ro Al-fre-do! Mar-che- -se! T'ho
wel-come. Al-fred, lis-ten! Com-mand me! I
cresc.
Violetta (to the servants.)
(A servant makes an affirmative sign.)
det-to: l'a-mi-stà qui s'in-trec-cia al di-let-to. Pron-to è il tut-to? Miei
told thee, this a-bode is the home of the Graces. All is ready? My
ca-ri, se-de-te; è al con-vi-to che s'a-pre o-gni
friends, pray be seat-ed; at this ca-rou-sal all hearts shall di-
mf
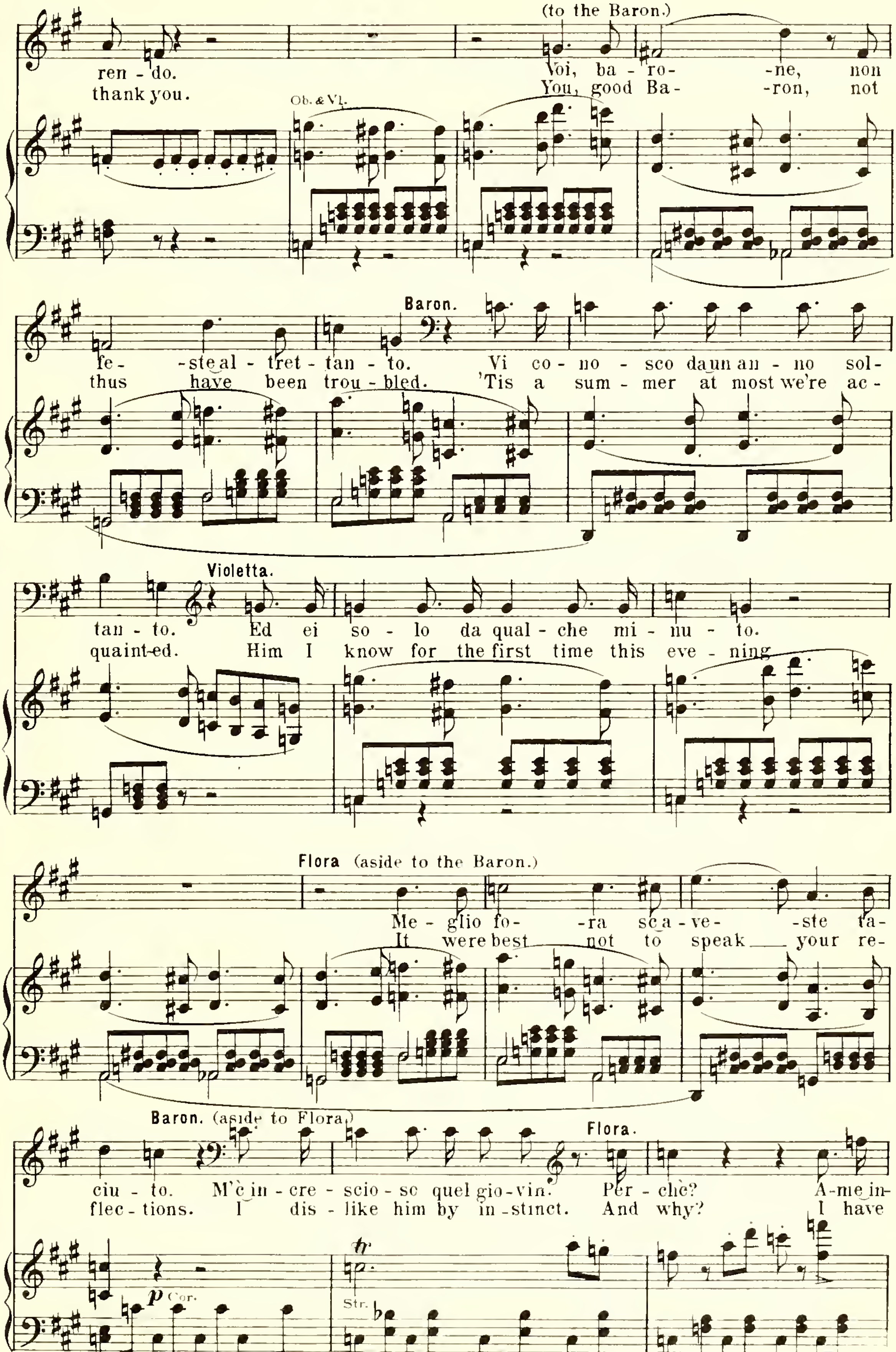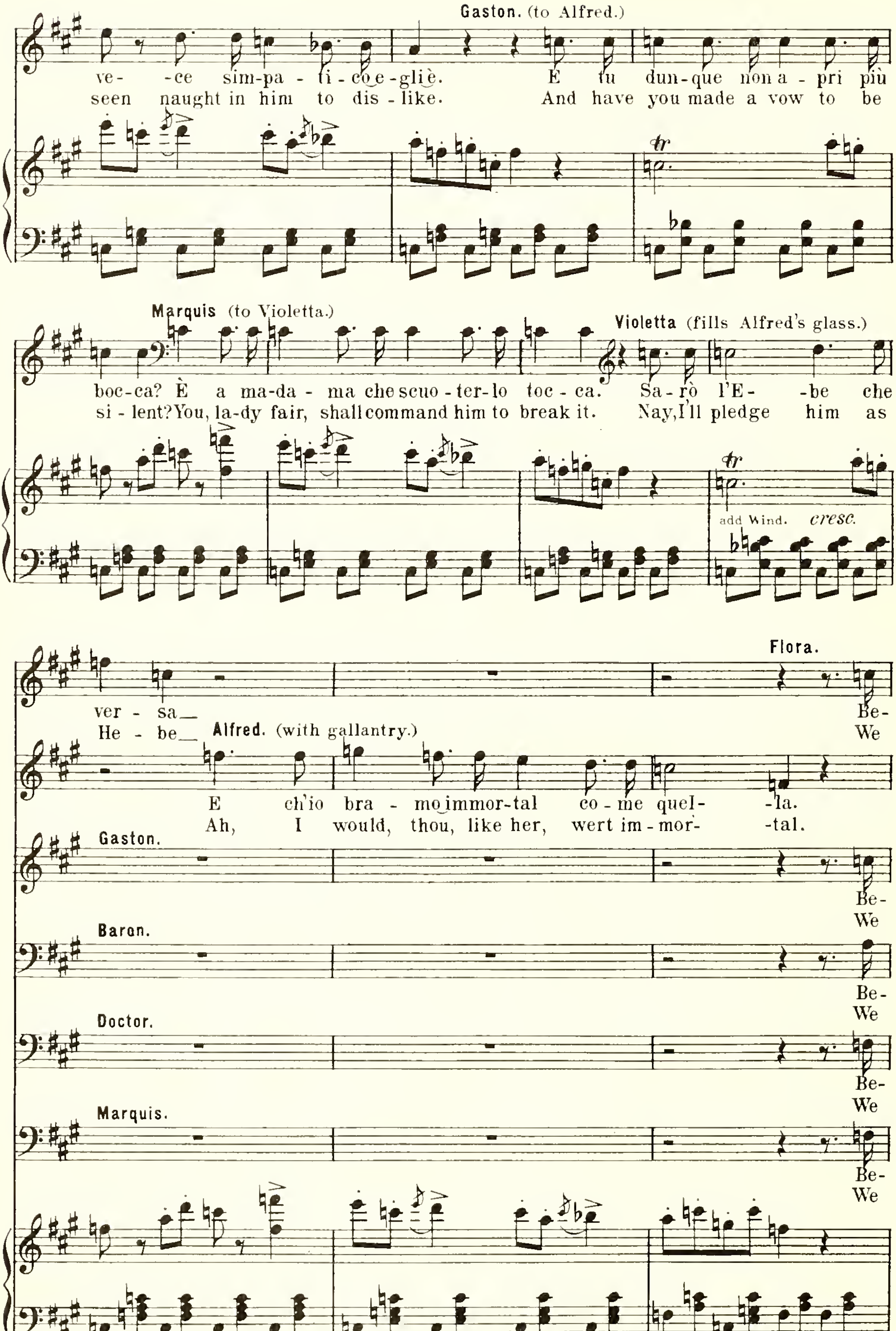


(All seat themselves: Violetta between Alfred and Gaston, and, opposite them, Flora between the Baron and the Marquis, the others *ad libitum*.)
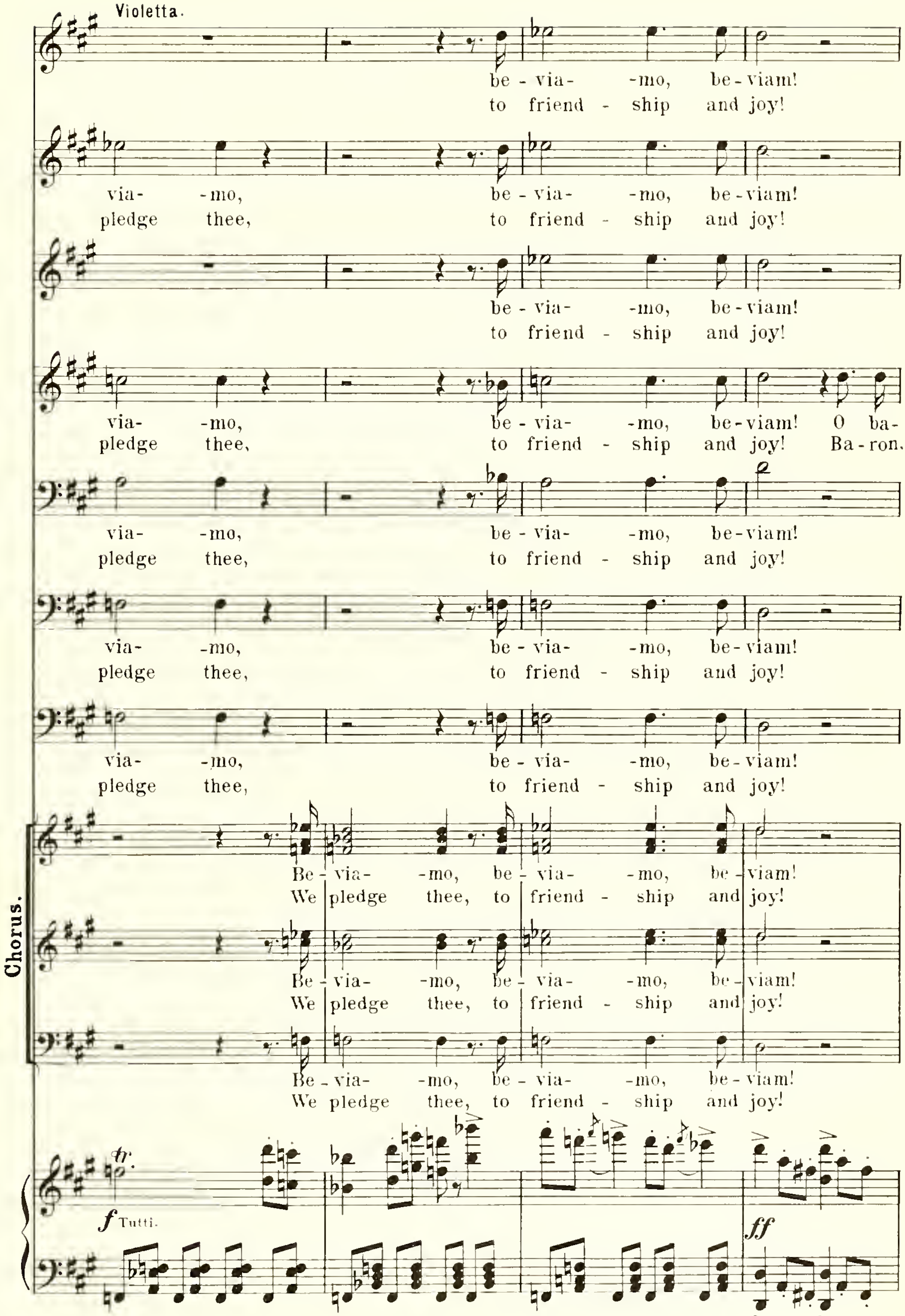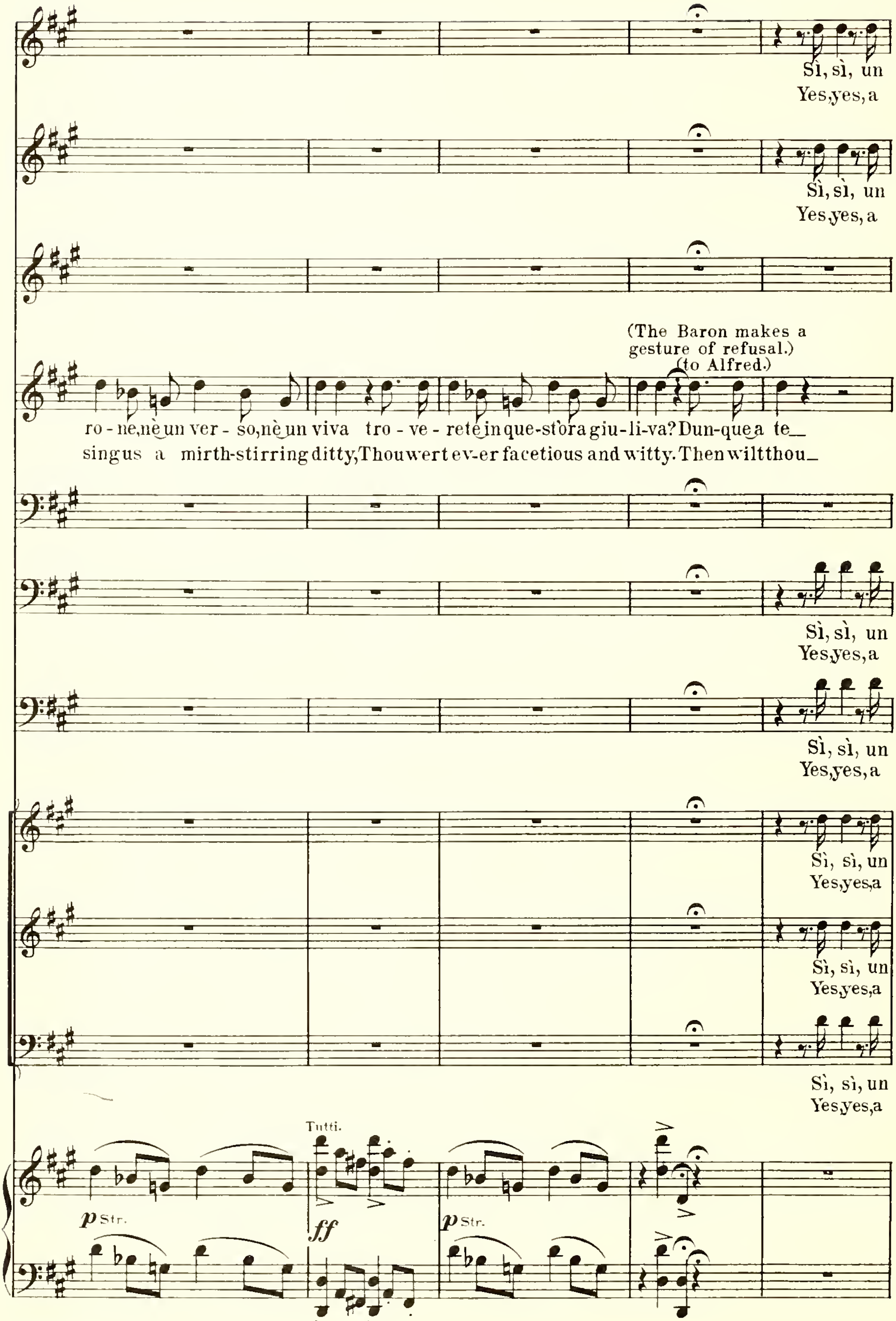



tr
Violetta.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Flora.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Alfred.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Gaston.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Baron, Doctor and Marquis.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Chorus.
SOPRANO.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
TENOR.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
BASS.
È al con-vi - to che s'a - pre ogni cor.
At this ca-rou - sal all hearts shall di-late.
Tutti.
Vl.
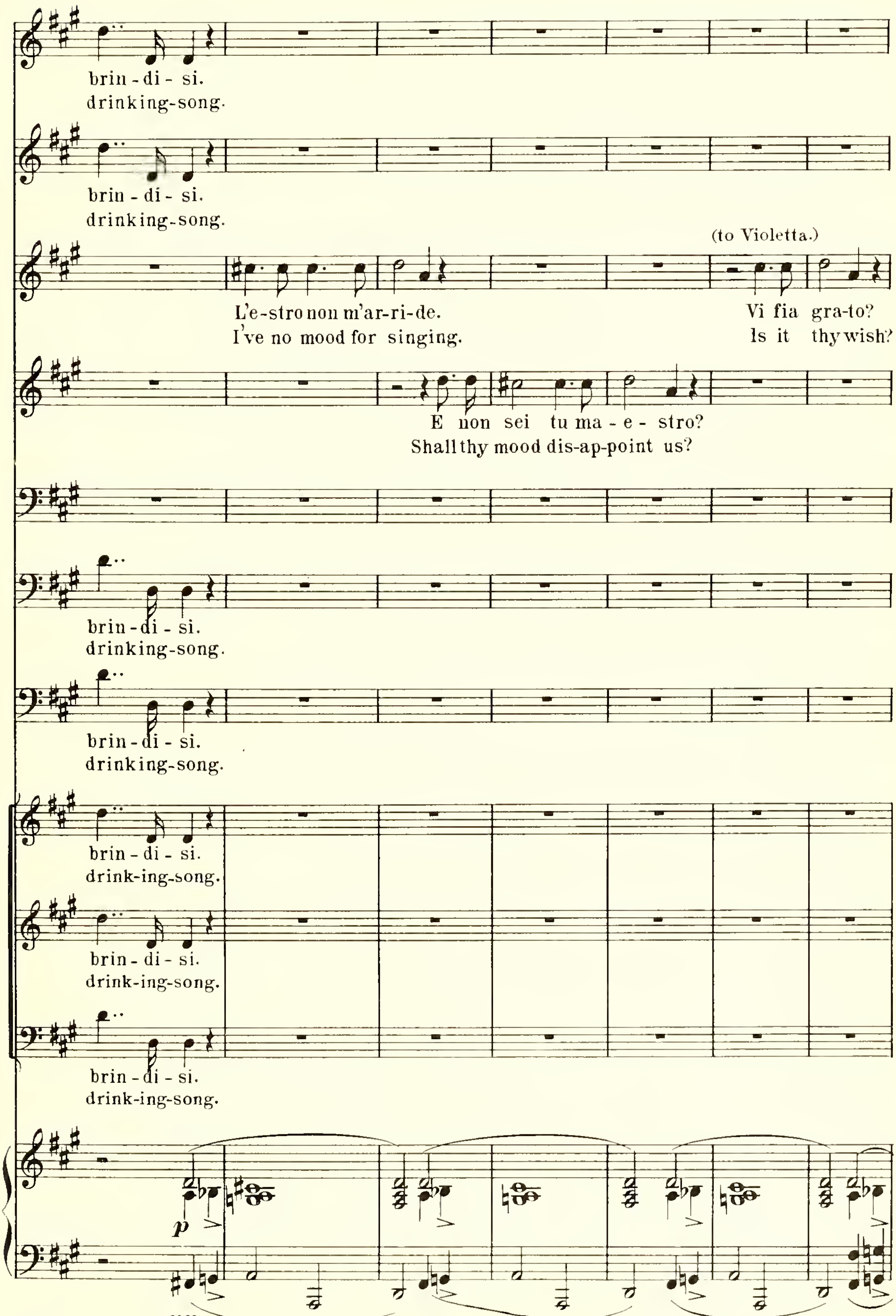

Cl. & Vl.
Str.
pp
Gaston (at first whispers to Violetta, then says:)
Sempre Al-fre-do a voi
Al - fred thinks on you
Violetta.
Gaston.
pen - sa. Scherza - te? E - gra fo-ste, e o-gni dì con af-fan - no qui vo-
al - ways. You're jest-ing. Ev-'ry morning, while late you were suf-f'ring, round your
Violetta.
Alfred.
Violetta.
(to Alfred.)
lò, di voi chie - se. Ces-sa - te. Nulla son io per lui. Non v'inganno. Ve-ro è
door, way he hov-er'd. No further. I can be naught to him. What an er-ror! Says he
Alfred (sighing.)
Violetta (to Alfred.)
dun-que? On-de ciò? Nol com-pren - do. Sì, e-gli è ver. Le mie gra - zie vi
tru-ly? Was it so? Tell, ah tell me! Yes, it is true. From my heart, then, I
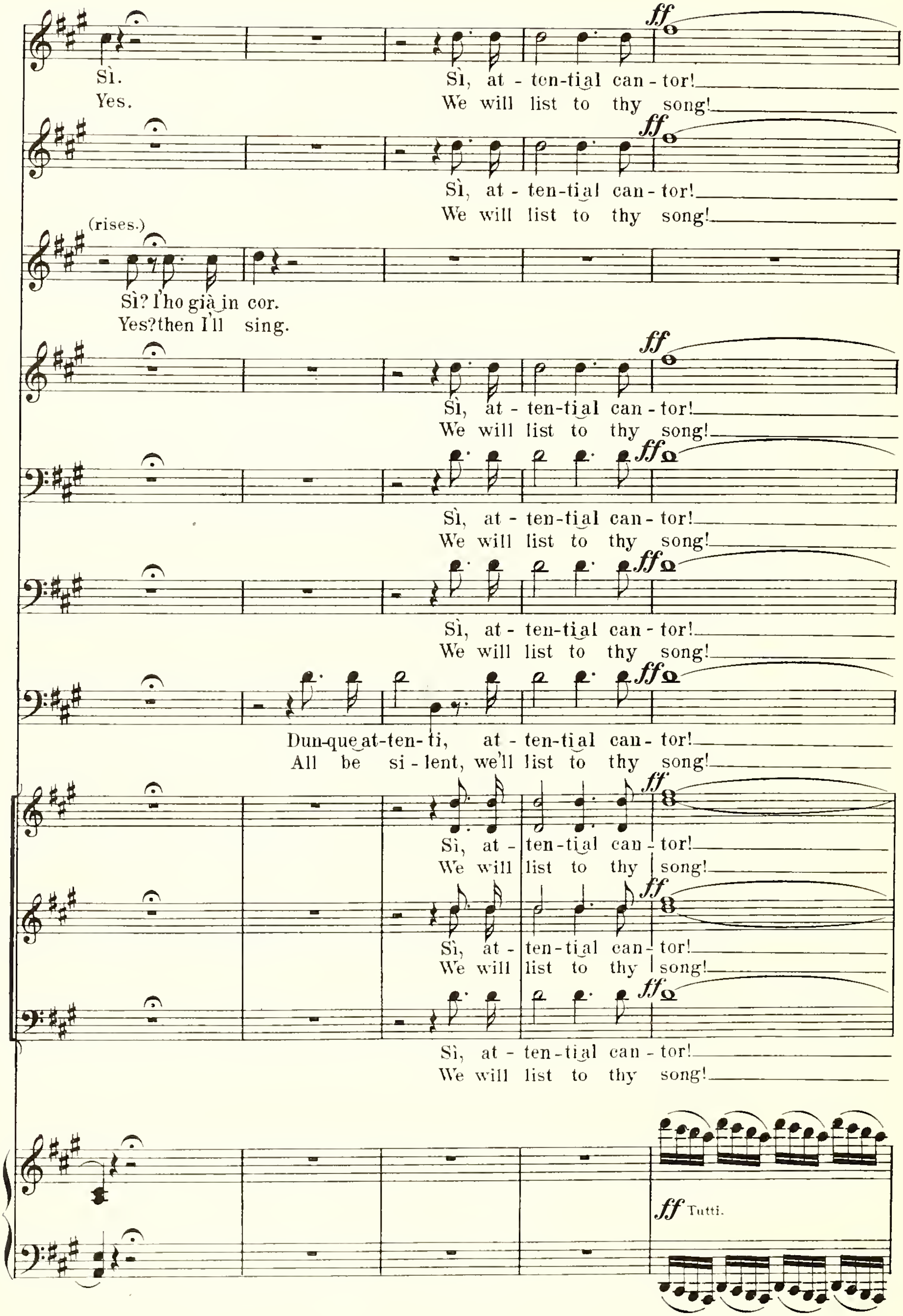

(to the Baron.)
ren - do. Voi, ba - ro- -ne, non
thank you. You, good Ba- -ron, not
Ob. & Vl.
Baron.
fe- -ste al - tret - tan - to. Vi co - no - sco da un an - no sol-
thus have been trou - bled. 'Tis a sum - mer at most we're ac-
Violetta.
tan - to. Ed ei so - lo da qual - che mi - nu - to.
quaint-ed. Him I know for the first time this eve - ning.
Flora (aside to the Baron.)
Me - glio fo- -ra se a - ve- -ste ta-
It were best not to speak your re-
Baron. (aside to Flora.)
Flora.
ciu - to. M'è in - cre - scio - so quel gio - vin. Per - chè? A - me in-
flec - tions. I dis - like him by in - stinct. And why? I have
p Cor.
Str.
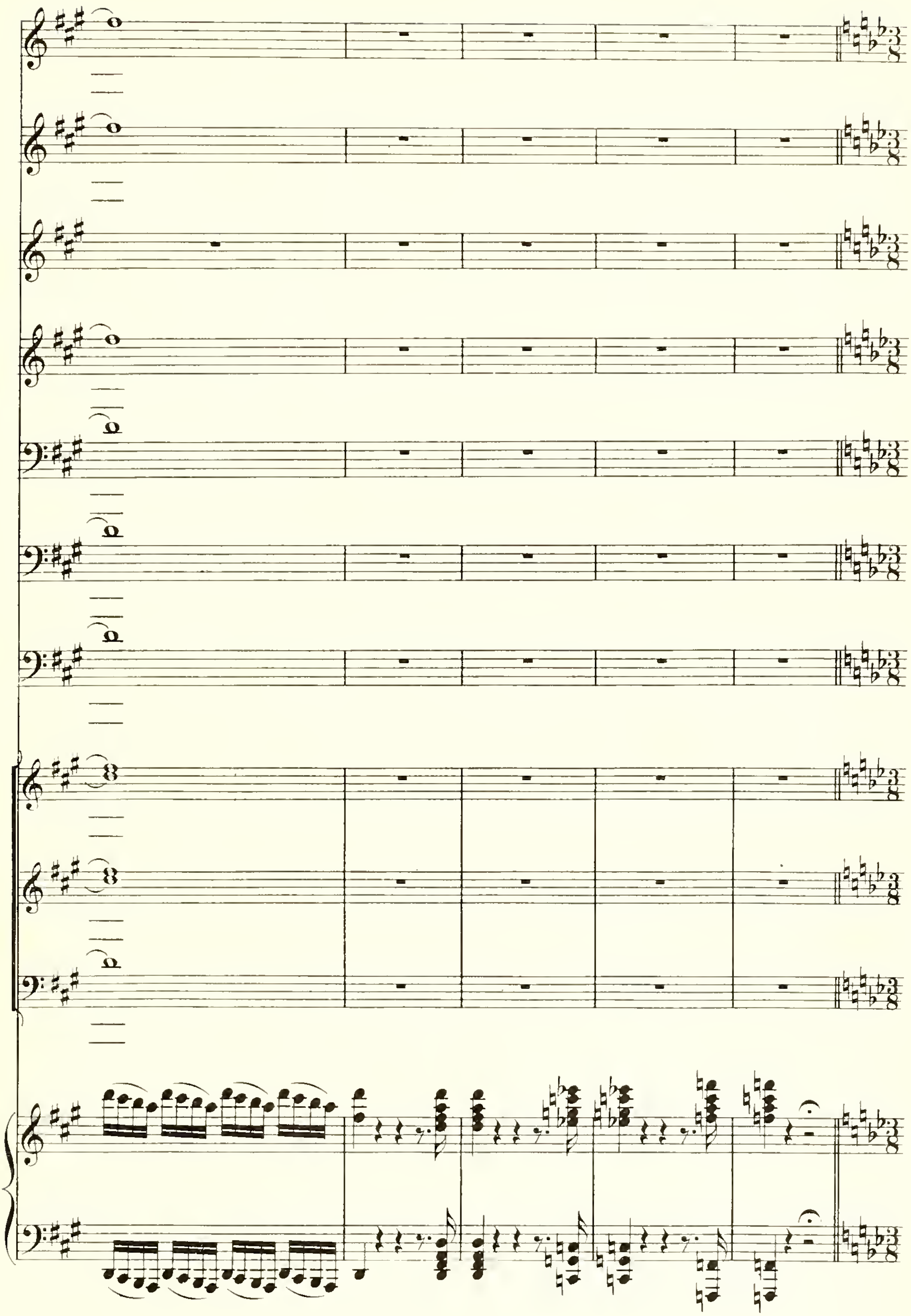

Gaston. (to Alfred.)
ve- -ce sim-pa - ti-co e-gli è. E tu dun-que non a - pri più
seen naught in him to dis - like. And have you made a vow to be
Marquis (to Violetta.)
Violetta (fills Alfred's glass.)
boc-ca? È a ma-da - ma che scuo - ter-lo toc - ca. Sa - rò l'E- -be che
si - lent? You, la-dy fair, shall command him to break it. Nay, I'll pledge him as
add Wind. cresc.
Flora.
ver - sa_ Be-
He - be_ We
Alfred. (with gallantry.)
E ch'io bra - mo immor-tal co - me quel- -la.
Ah, I would, thou, like her, wert im-mor- -tal.
Gaston.
Be- We
Baron.
Be- We
Doctor.
Be- We
Marquis.
Be- We


Violetta.
be - via- -mo, be - viam!
to friend - ship and joy!
via- -mo, be - via- -mo, be - viam!
pledge thee, to friend - ship and joy!
be - via- -mo, be - viam!
to friend - ship and joy!
via- -mo, be - via- -mo, be - viam! O ba-
pledge thee, to friend - ship and joy! Ba - ron.
via- -mo, be - via- -mo, be - viam!
pledge thee, to friend - ship and joy!
via- -mo, be - via- -mo, be - viam!
pledge thee, to friend - ship and joy!
via- -mo, be - via- -mo, be - viam!
pledge thee, to friend - ship and joy!
Chorus.
Be - via- -mo, be - via- -mo, be - viam!
We pledge thee, to friend - ship and joy!
Be - via- -mo, be - via- -mo, be - viam!
We pledge thee, to friend - ship and joy!
Be - via- -mo, be - via- -mo, be - viam!
We pledge thee, to friend - ship and joy!
tr.
f Tutti.
ff


Sì, sì, un
Yes,yes, a
Sì, sì, un
Yes,yes, a
(The Baron makes a gesture of refusal.)
(to Alfred.)
ro - ne,nè un ver - so,nè un viva tro - ve - rete in que-st'ora giu-li-va? Dun-que a te_
sing us a mirth-stirring ditty,Thou wert ev-er facetious and witty. Then wilt thou_
Sì, sì, un
Yes,yes, a
Sì, sì, un
Yes,yes, a
Sì, sì, un
Yes,yes,a
Sì, sì, un
Yes,yes,a
Sì, sì, un
Yes,yes,a
Tutti.
p Str.
ff
p Str.
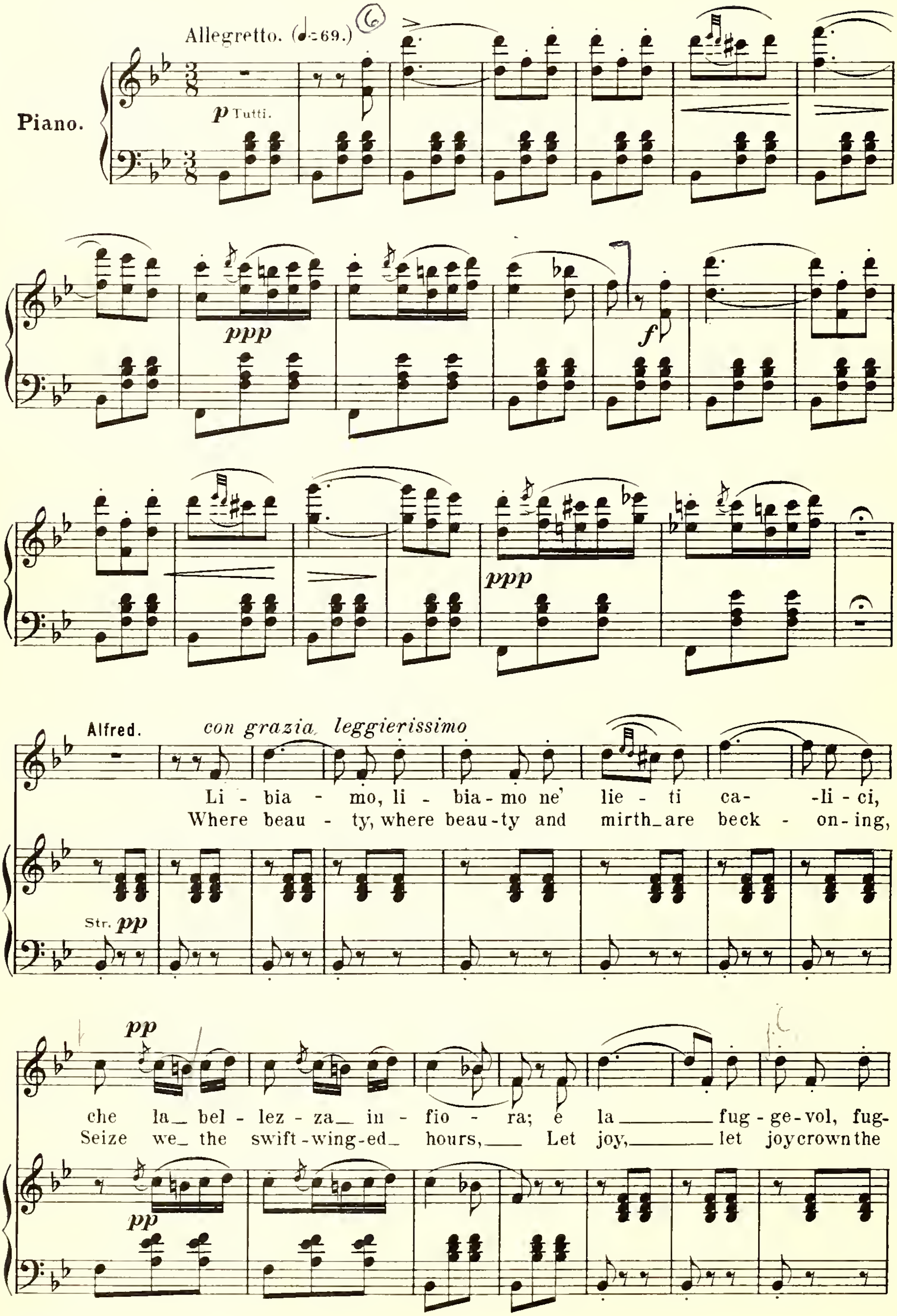

brin - di - si.
drinking-song.
brin - di - si.
drinking-song.
(to Violetta.)
L'e-stro non m'ar-ri-de.
I've no mood for singing.
Vi fia gra-to?
Is it thy wish?
E non sei tu ma - e - stro?
Shall thy mood dis-ap-point us?
brin - di - si.
drinking-song.
brin - di - si.
drinking-song.
brin - di - si.
drink-ing-song.
brin - di - si.
drink-ing-song.
brin - di - si.
drink-ing-song.
p
pp
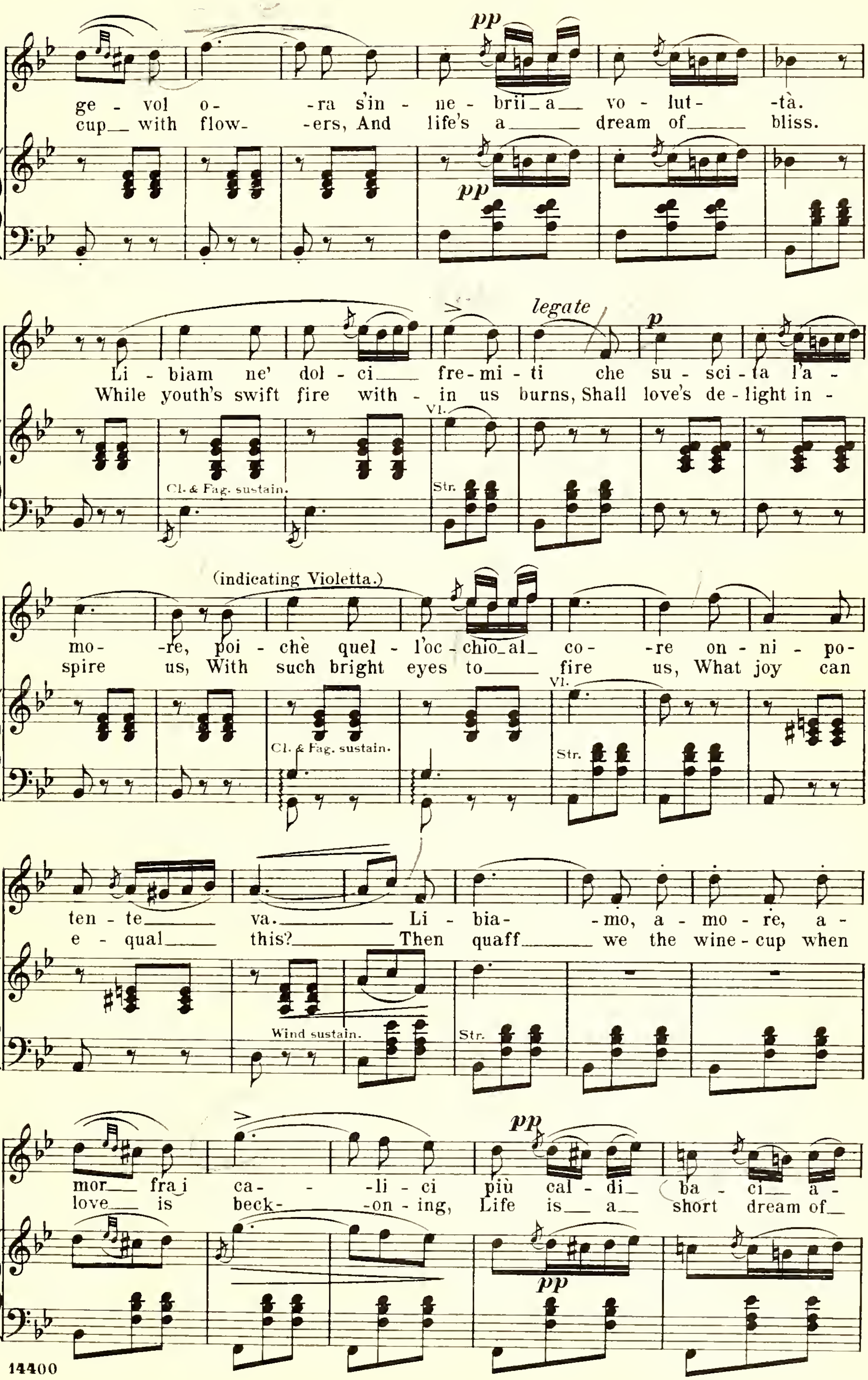

ff
Sì.
Yes.
Sì, at - ten-ti al can - tor!
We will list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
(rises.)
Sì? l'ho già in cor.
Yes? then I'll sing.
Sì, at - ten-ti al can - tor!
We will list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
Dun-que at-ten- ti, at - ten-ti al can- tor!
All be si - lent, we'll list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
Sì, at - ten-ti al can - tor!
We will list to thy song!
ff Tutti.
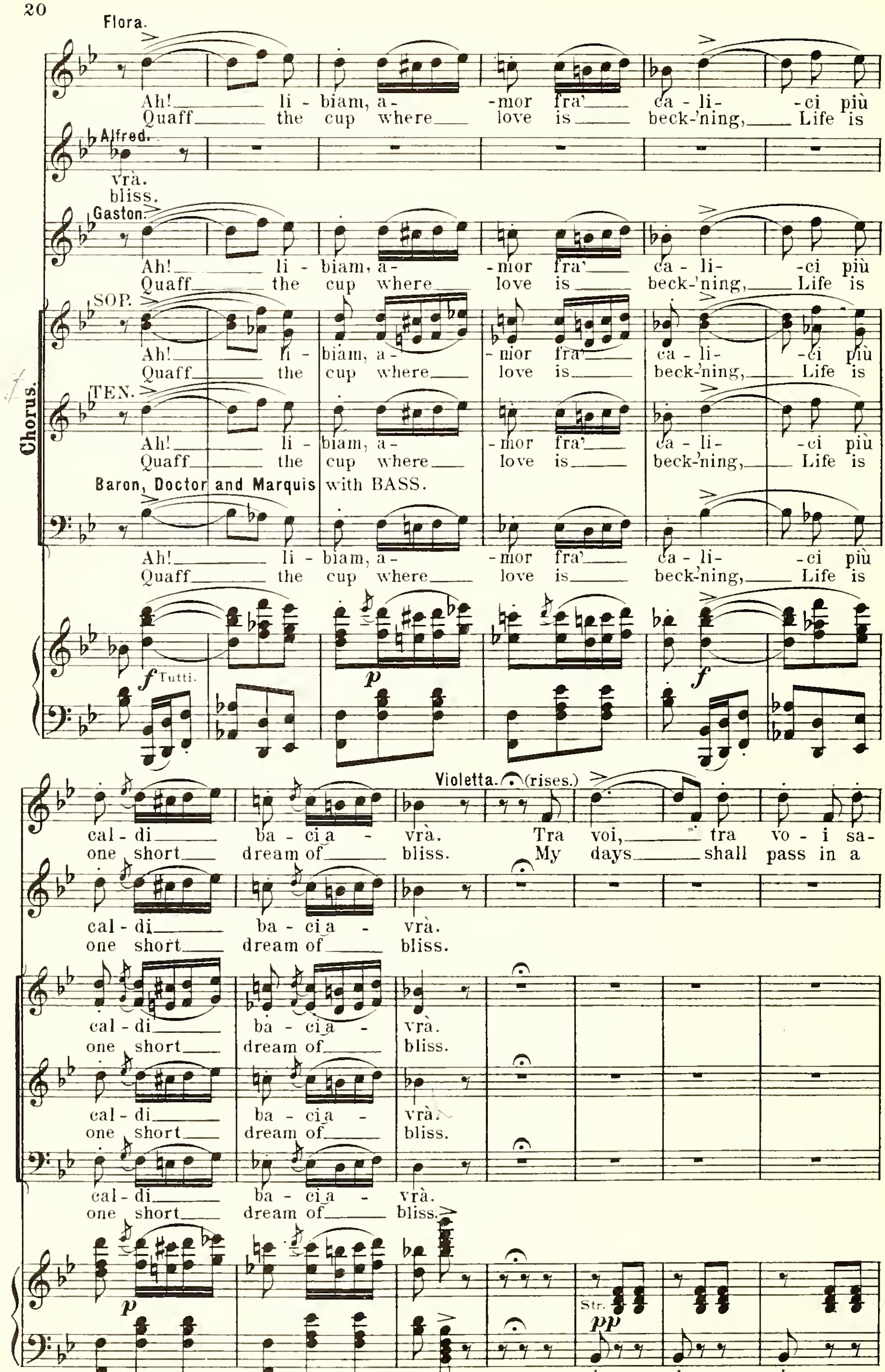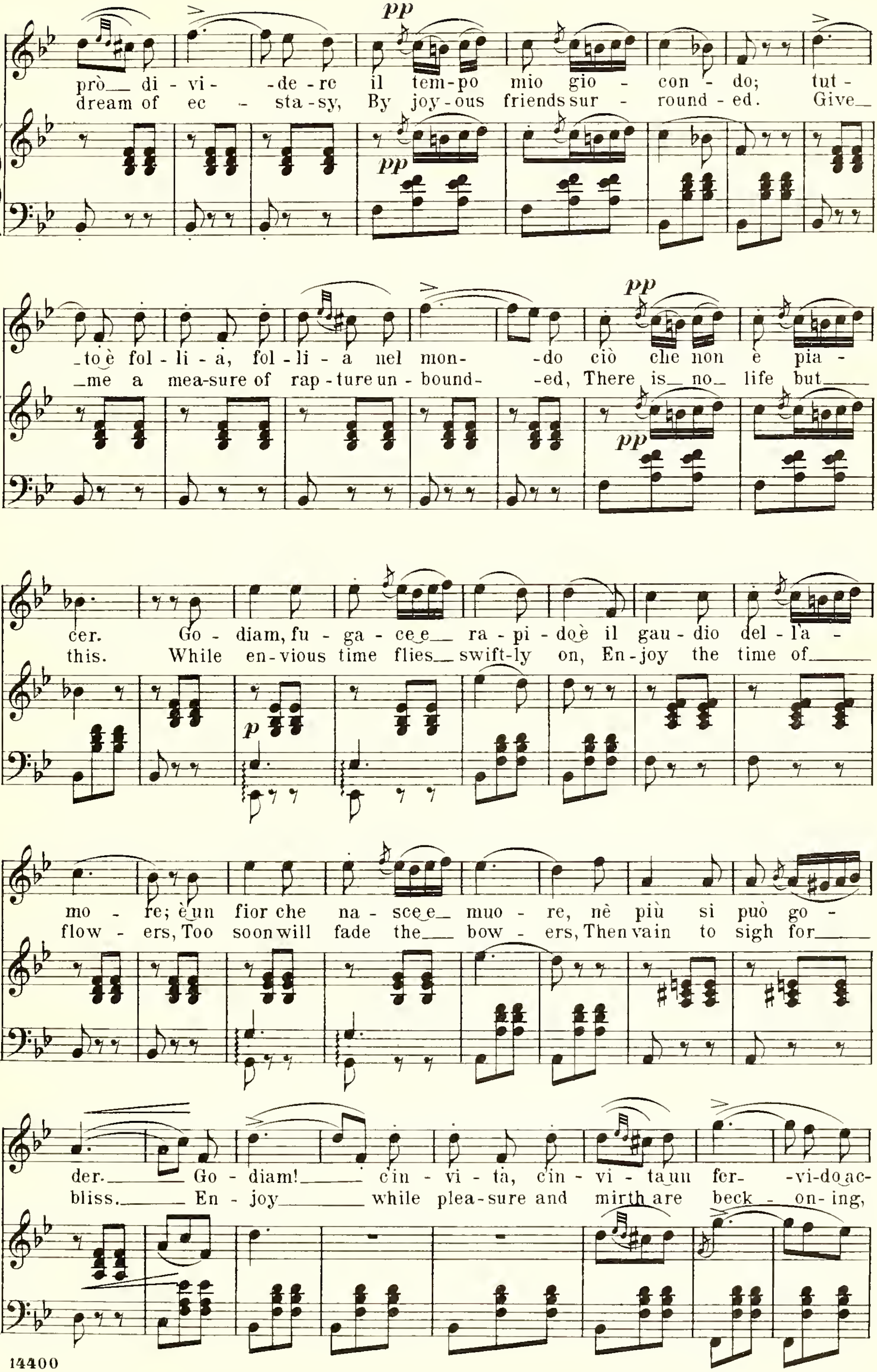


Nº 3. "Libiamo ne' lieti calici,,.
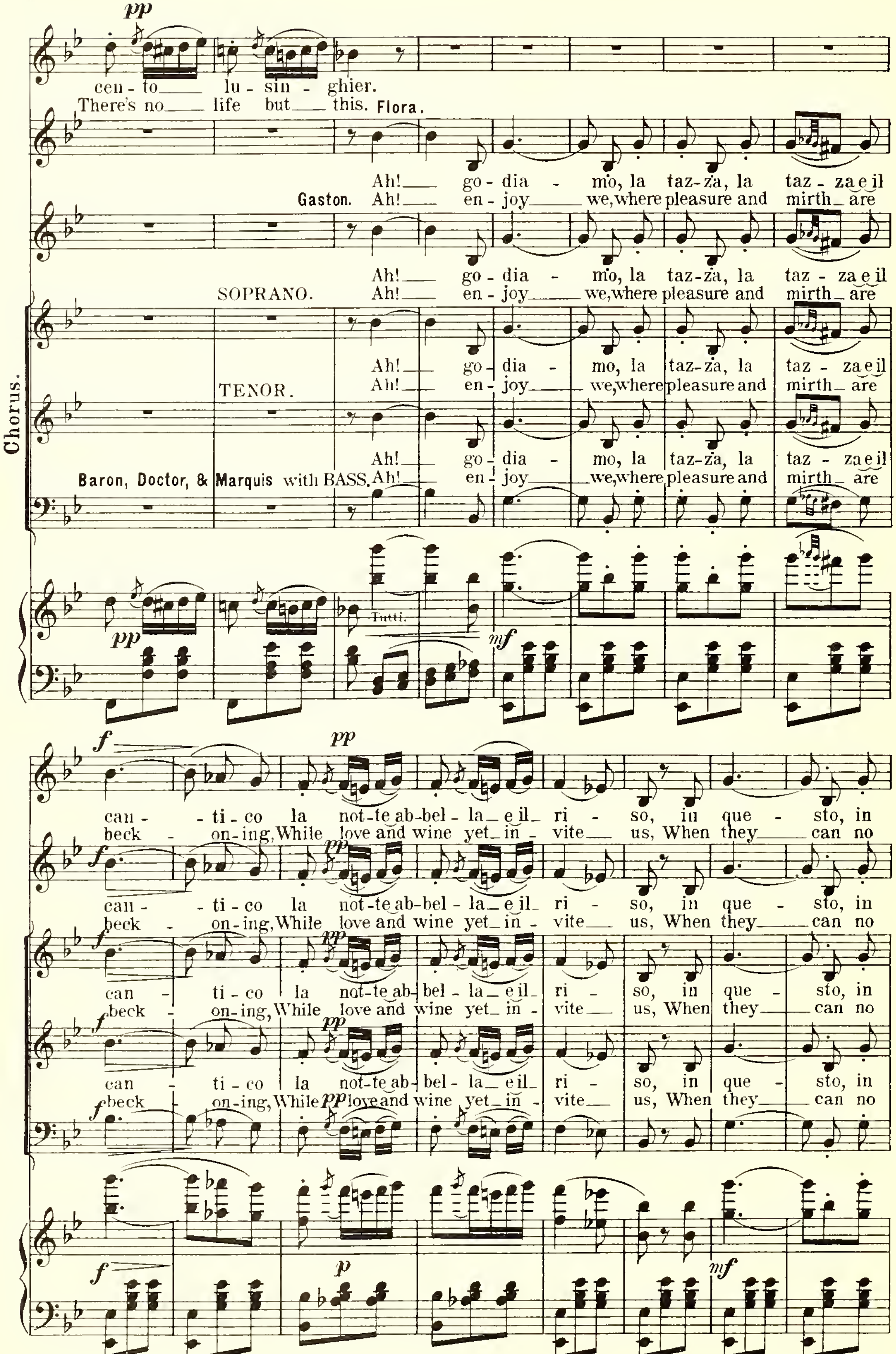
Drinking-song.
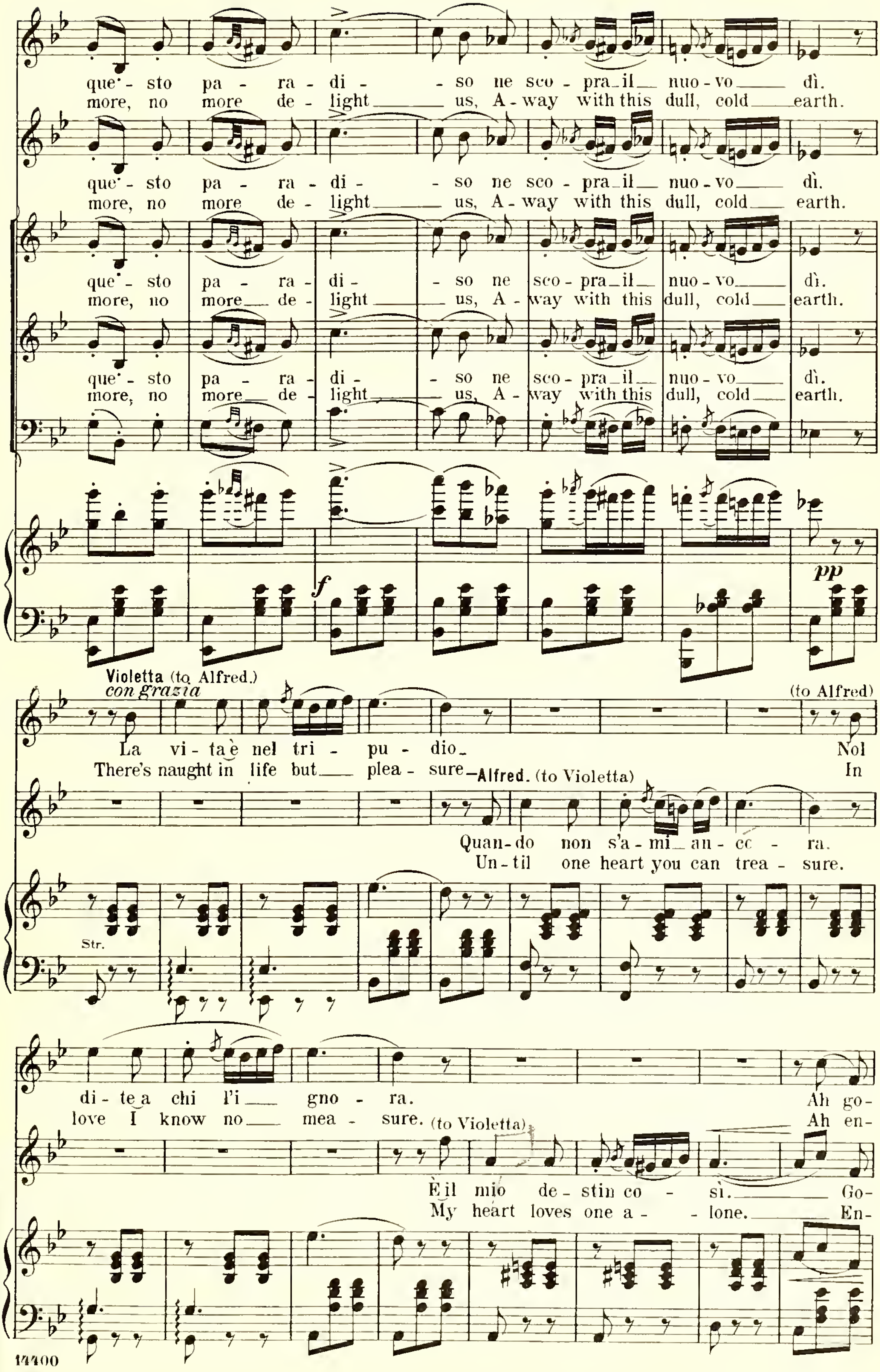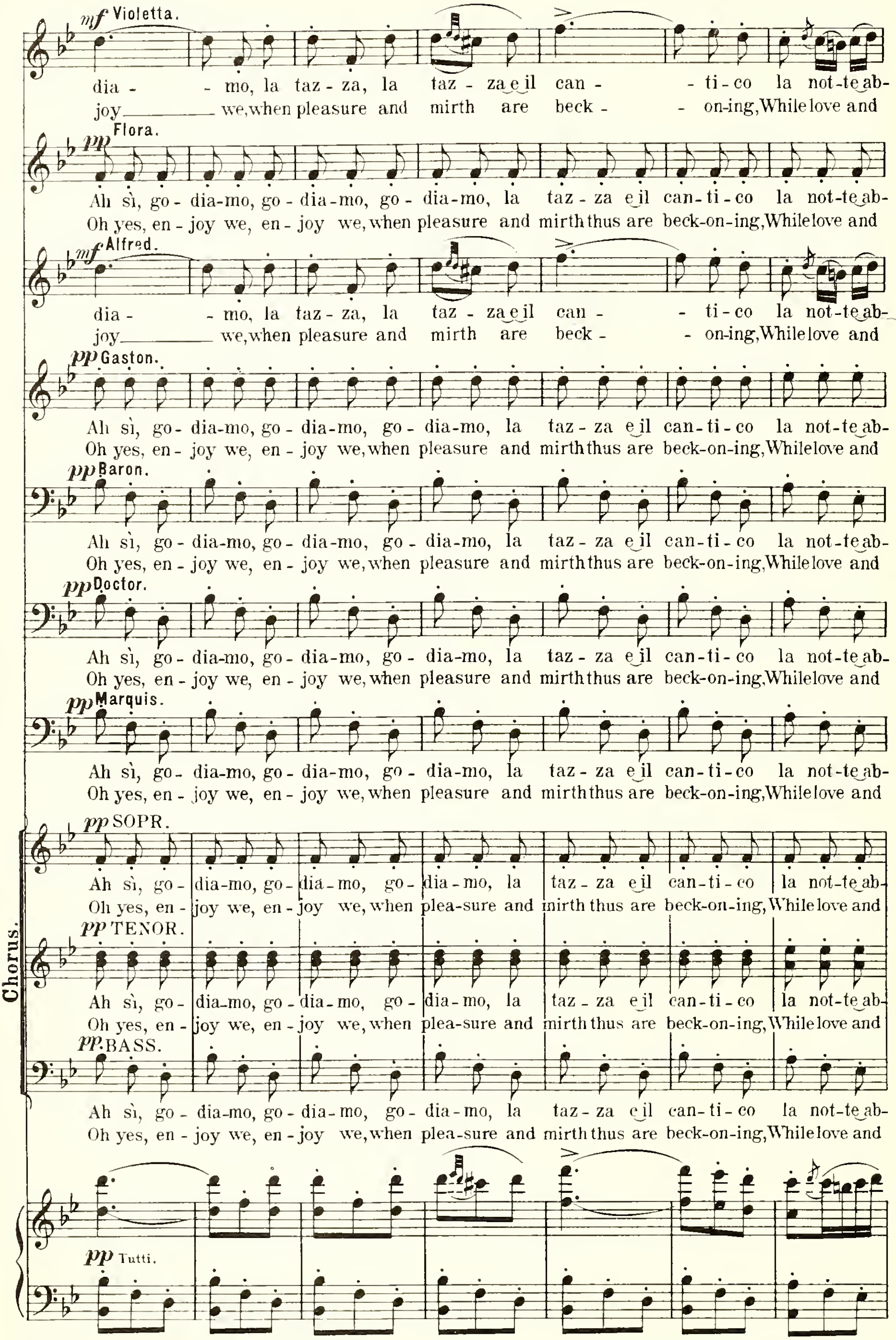



pp
ge - vol o- -ra s'in - ne - brii a vo - lut- -tà.
cup with flow- -ers, And life's a dream of bliss.
pp
legate
p
Li - biam ne' dol - ci fre - mi - ti che su - sci - ta l'a -
While youth's swift fire with - in us burns, Shall love's de - light in -
Vl.
Cl. & Fag. sustain.
Str.
(indicating Violetta.)
mo- -re, poi - chè quel - l'oc - chio al co- -re on - ni - po -
spire us, With such bright eyes to fire us, What joy can
Vl.
Cl. & Fag. sustain.
Str.
ten - te va. Li - bia- -mo, a - mo - re, a -
e - qual this? Then quaff we the wine - cup when
Wind sustain.
Str.
pp
mor fra i ca- -li - ci più cal - di ba - ci a -
love is beck- -on - ing, Life is a short dream of
pp
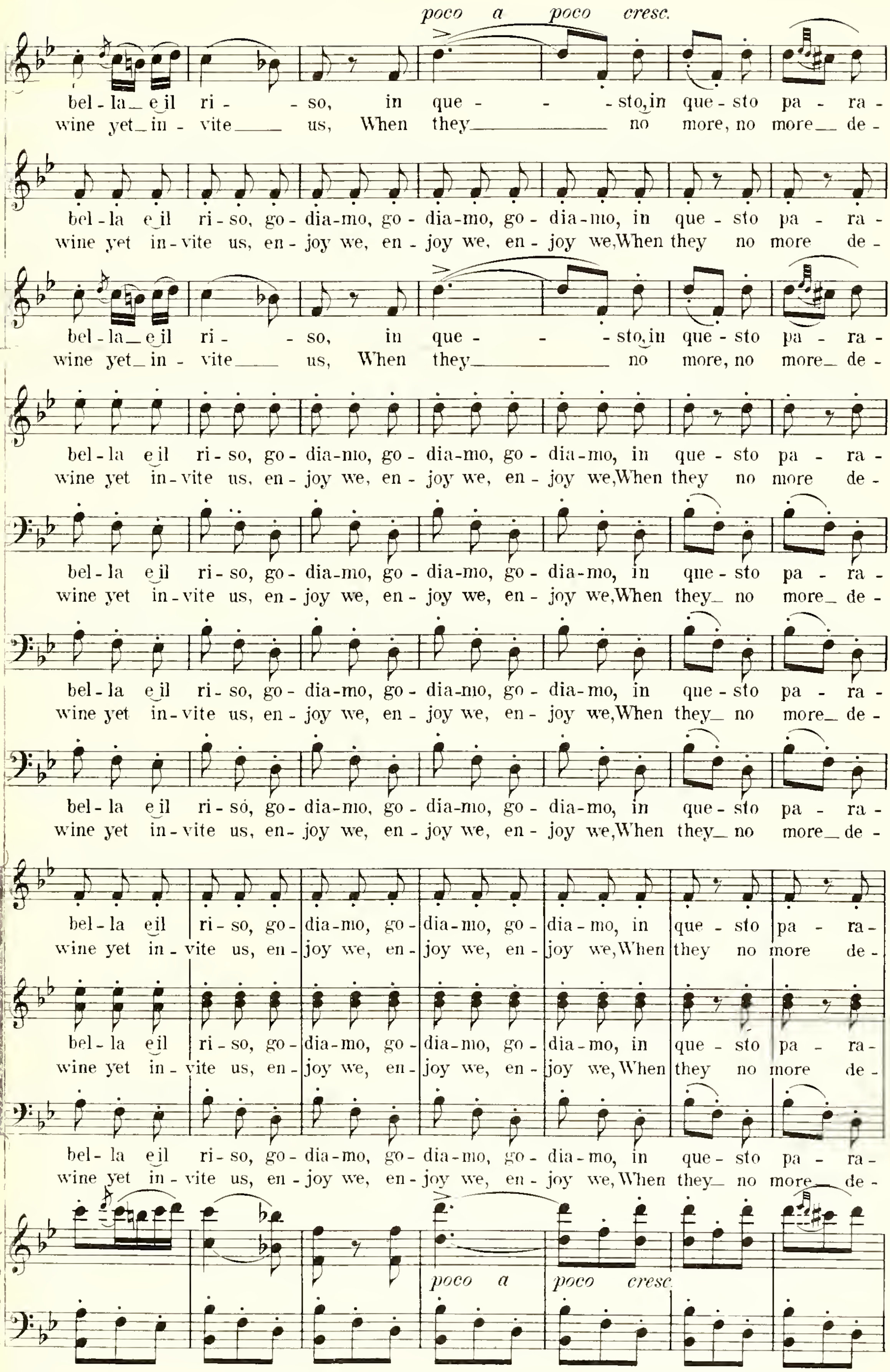

Flora.
Ah! li - biam, a - mor fra' ca - li - ci più
Quaff the cup where love is beck-'ning, Life is
Alfred.
vrà.
bliss.
Gaston.
Ah! li - biam, a - mor fra' ca - li - ci più
Quaff the cup where love is beck-'ning, Life is
SOP.
Ah! li - biam, a - mor fra' ca - li - ci più
Quaff the cup where love is beck-'ning, Life is
TEN.
Ah! li - biam, a - mor fra' ca - li - ci più
Quaff the cup where love is beck-'ning, Life is
Chorus.
Baron, Doctor and Marquis with BASS.
Ah! li - biam, a - mor fra' ca - li - ci più
Quaff the cup where love is beck-'ning, Life is
f Tutti.
p
f
Violetta. (rises.)
cal - di ba - ci a - vrà. Tra voi, tra vo - i sa -
one short dream of bliss. My days shall pass in a
cal - di ba - ci a - vrà.
one short dream of bliss.
cal - di ba - ci a - vrà.
one short dream of bliss.
cal - di ba - ci a - vrà.
one short dream of bliss.
cal - di ba - ci a - vrà.
one short dream of bliss.
p
Str.
pp
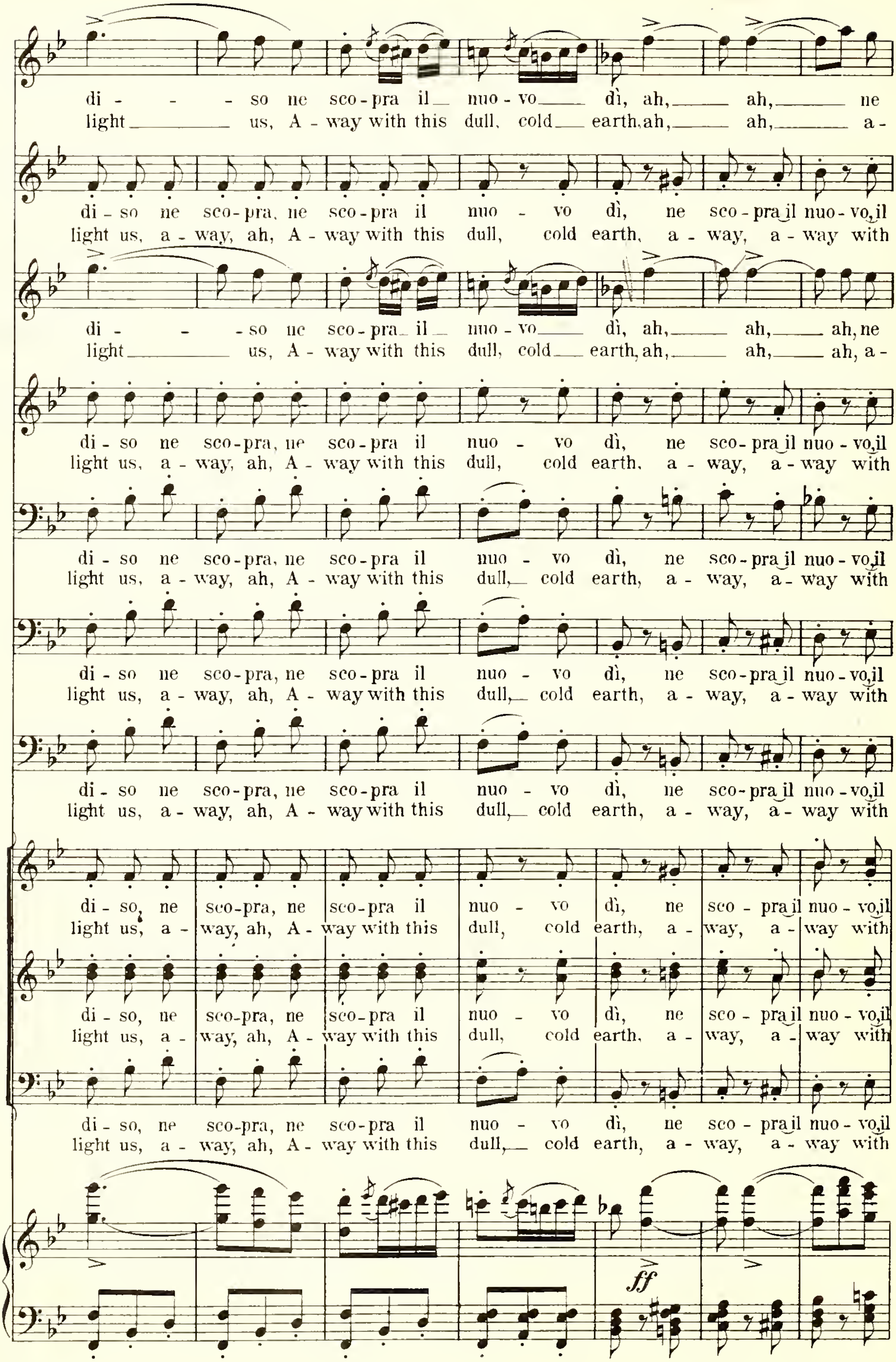

pp
prò_ di - vi - - de - re il tem - po mio gio - con - do; tut -
dream of ec - sta - sy, By joy - ous friends sur - round - ed. Give_
pp
pp
_to è fol - li - a, fol - li - a nel mon - - do ciò che non è pia -
me a mea - sure of rap - ture un - bound - - ed, There is no_ life but_
pp
cer. Go - diam, fu - ga - ce e_ ra - pi - do è il gau - dio del - l'a -
this. While en - vious time flies_ swift - ly on, En - joy the time of_
p
mo - re; è un fior che na - sce e_ muo - re, nè più si può go -
flow - ers, Too soon will fade the_ bow - ers, Then vain to sigh for_
der._ Go - diam!_ c'in - vi - ta, c'in - vi - ta un fer - - vi - do ac -
bliss._ En - joy_ while plea - sure and mirth are beck - on - ing,
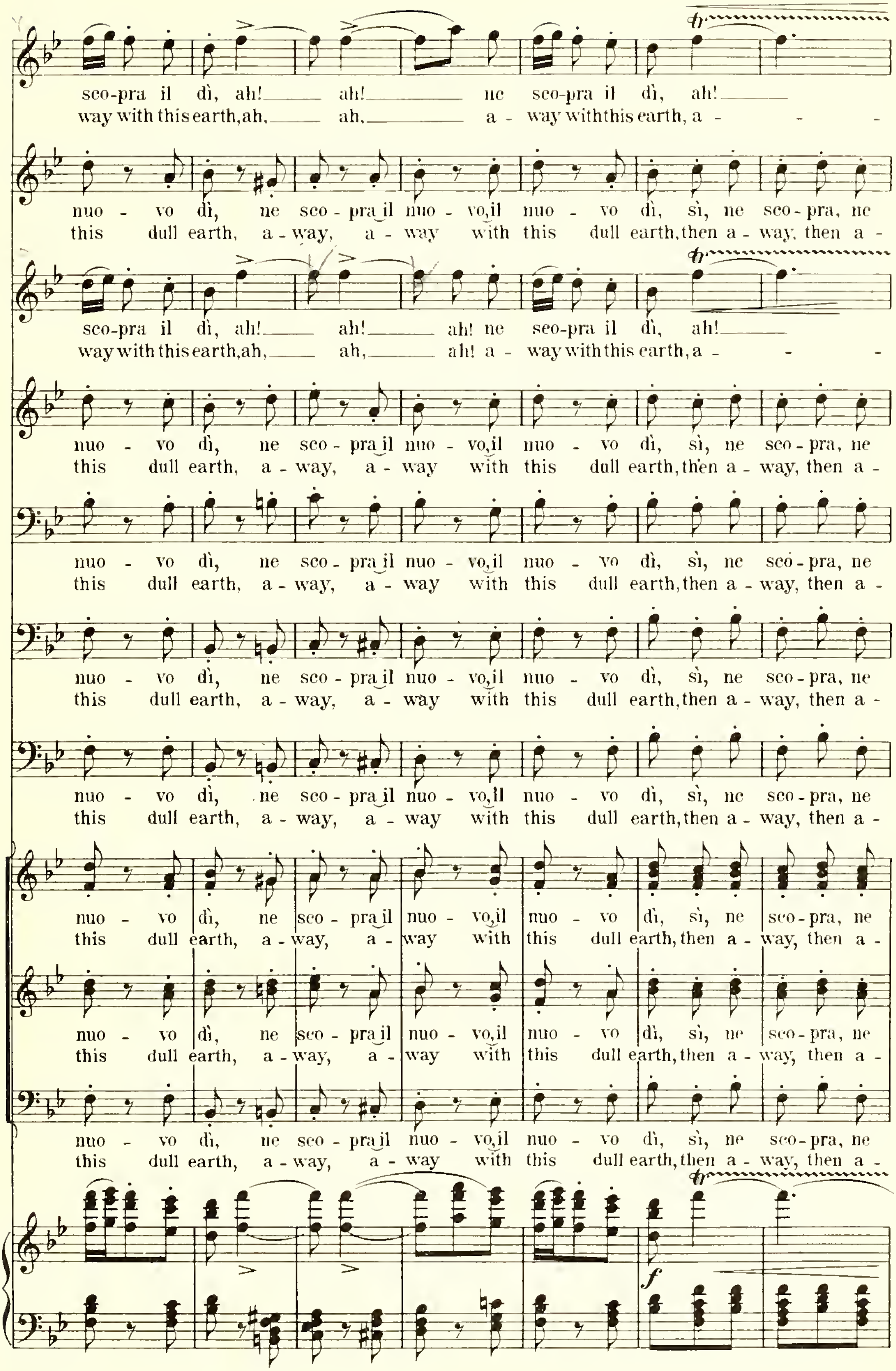

pp
cen - to lu - sin - ghier.
There's no life but this.
Flora.
Ah! go - dia - mo, la taz-za, la taz - za e il
Gaston.
Ah! en - joy we, where pleasure and mirth are
Ah! go - dia - mo, la taz-za, la taz - za e il
SOPRANO.
Ah! en - joy we, where pleasure and mirth are
Ah! go - dia - mo, la taz-za, la taz - za e il
TENOR.
Ah! en - joy we, where pleasure and mirth are
Ah! go - dia - mo, la taz-za, la taz - za e il
Baron, Doctor, & Marquis with BASS.
Ah! en - joy we, where pleasure and mirth are
Chorus.
Tutti.
mf
f
can - ti - co la not-te ab-bel - la e il ri - so, in que - sto, in
beck - on-ing, While love and wine yet in - vite us, When they can no
pp
p
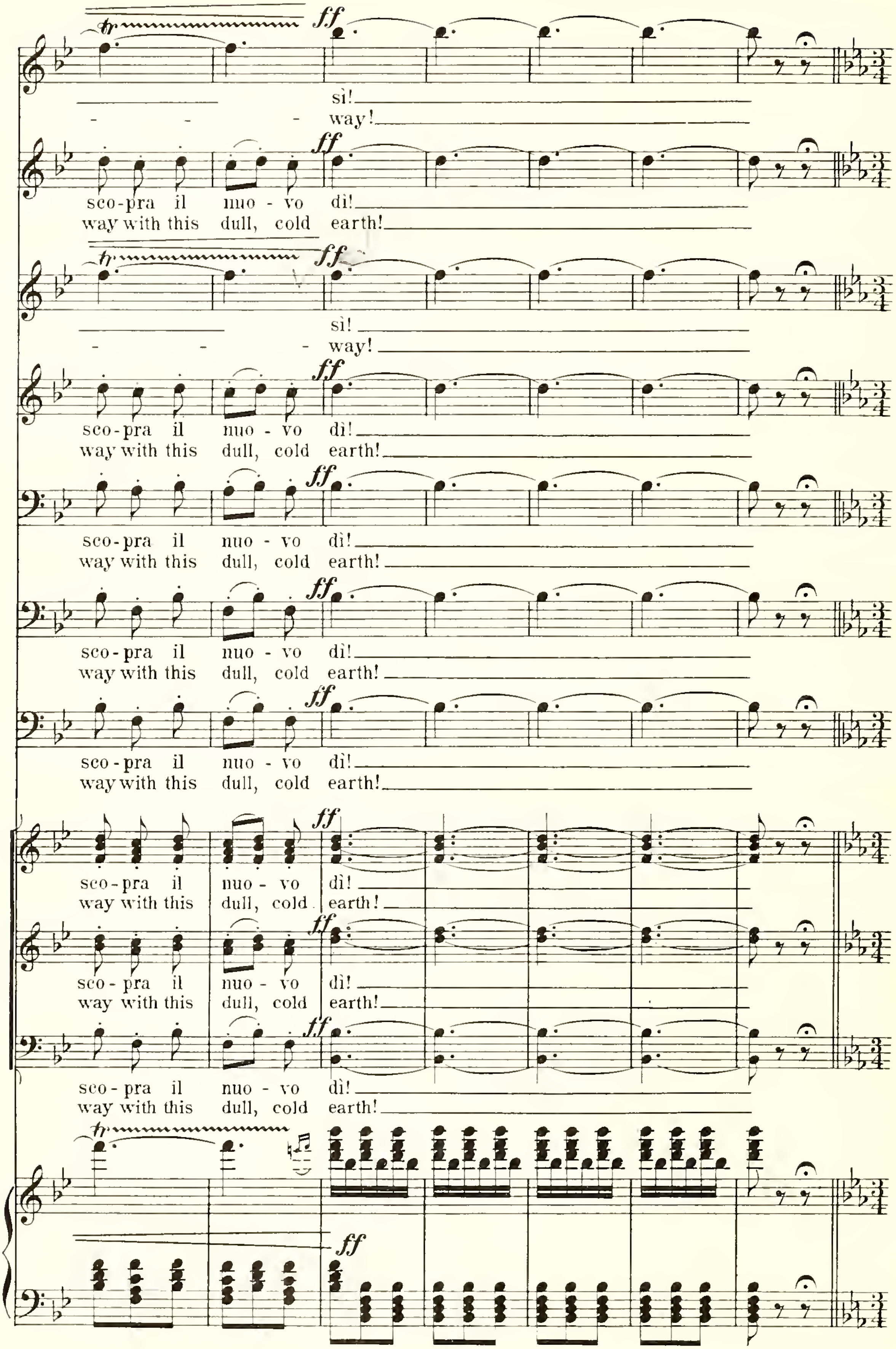

que- sto pa - ra - di - - so ne sco - pra_il_ nuo - vo_ dì.
more, no more de - light_ us, A - way with this dull, cold_ earth.
que- sto pa - ra - di - - so ne sco - pra_il_ nuo - vo_ dì.
more, no more de - light_ us, A - way with this dull, cold_ earth.
que- sto pa - ra - di - - so ne sco - pra_il_ nuo - vo_ dì.
more, no more_ de - light_ us, A - way with this dull, cold_ earth.
que- sto pa - ra - di - - so ne sco - pra_il_ nuo - vo_ dì.
more, no more_ de - light_ us, A - way with this dull, cold_ earth.
f
pp
Violetta (to Alfred.)
con grazia
La vi - ta è nel tri - pu - dio_
There's naught in life but_ plea - sure
(to Alfred)
No! In
Alfred. (to Violetta)
Quan - do non s'a - mi_ an - co - ra.
Un - til one heart you can trea - sure.
Str.
di - te_a chi l'i_ gno - ra.
love I know no_ mea - sure.
Ah go-
Ah en-
(to Violetta)
È il mio de - stin co - sì._ Go-
My heart loves one a - - lone._ En-


mf Violetta.
dia - - mo, la taz - za, la taz - za e il can - - ti - co la not - te ab-
joy we, when pleasure and mirth are beck - - on-ing, While love and
pp Flora.
Ah sì, go - dia-mo, go - dia-mo, go - dia-mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck-on-ing, While love and
mf Alfred.
dia - - mo, la taz - za, la taz - za e il can - - ti - co la not - te ab-
joy we, when pleasure and mirth are beck - - on-ing, While love and
pp Gaston.
Ah sì, go - dia-mo, go - dia-mo, go - dia-mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck-on-ing, While love and
pp Baron.
Ah sì, go - dia-mo, go - dia-mo, go - dia-mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck-on-ing, While love and
pp Doctor.
Ah sì, go - dia-mo, go - dia-mo, go - dia-mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck-on-ing, While love and
pp Marquis.
Ah sì, go - dia-mo, go - dia-mo, go - dia-mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when pleasure and mirth thus are beck-on-ing, While love and
Chorus.
pp SOPR.
Ah sì, go - dia-mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when plea-sure and mirth thus are beck-on-ing, While love and
pp TENOR.
Ah sì, go - dia-mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when plea-sure and mirth thus are beck-on-ing, While love and
pp BASS.
Ah sì, go - dia-mo, go - dia - mo, go - dia - mo, la taz - za e il can - ti - co la not - te ab-
Oh yes, en - joy we, en - joy we, when plea-sure and mirth thus are beck-on-ing, While love and
pp Tutti.


poco a poco cresc.
bel-la_e il ri - so, in que - - sto, in que-sto pa - ra -
wine yet_in - vite us, When they no more, no more_ de -
bel-la e il ri-so, go-dia-mo, go-dia-mo, go-dia-mo, in que-sto pa - ra -
wine yet in-vite us, en-joy we, en-joy we, en-joy we, When they no more de -
bel-la e il ri-so, go-dia-mo, go-dia-mo, go-dia-mo, in que-sto pa - ra -
wine yet in-vite us, en-joy we, en-joy we, en-joy we, When they_ no more_ de -
poco a poco cresc.
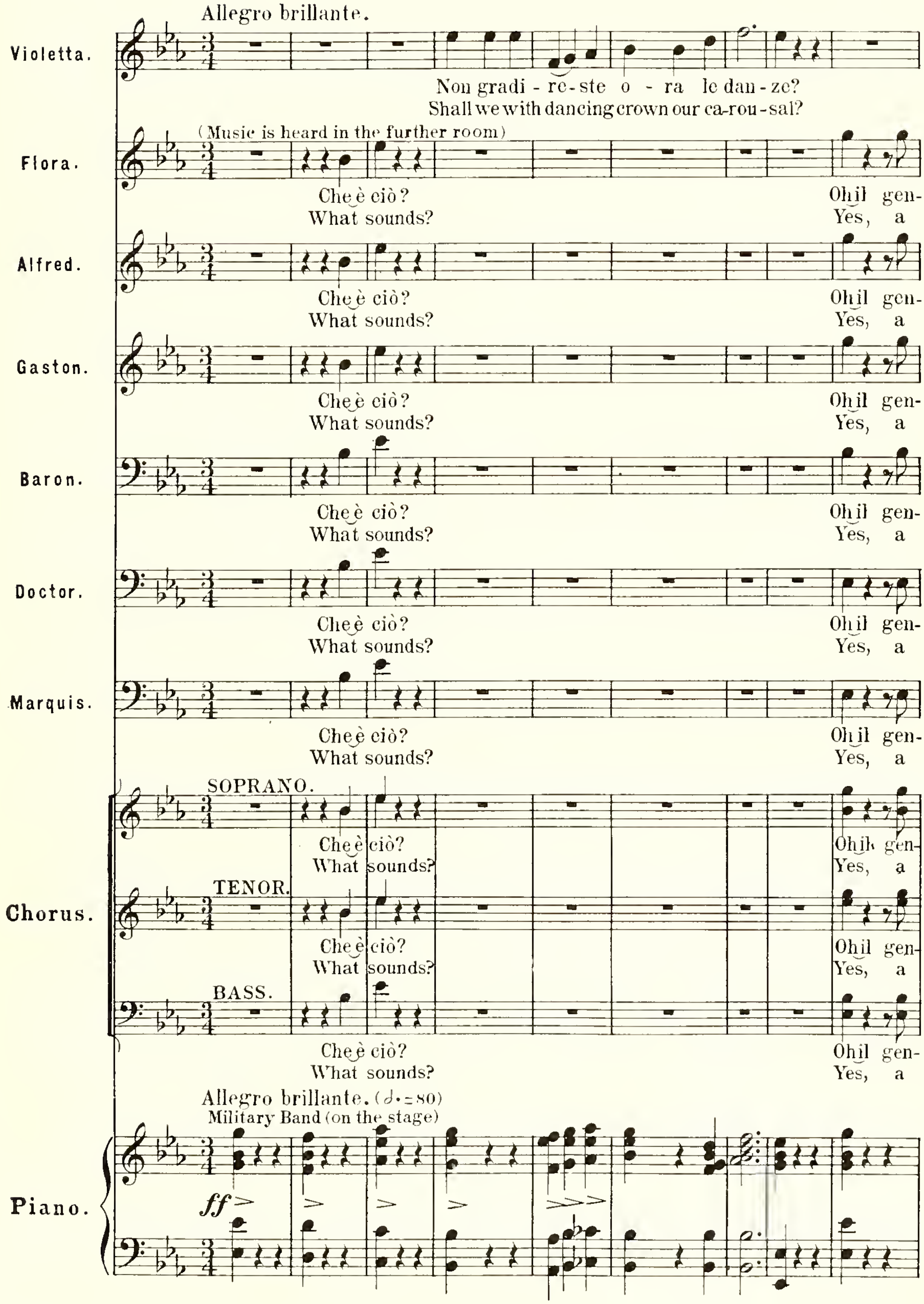

di - - - so ne sco-pra il nuo - vo dì, ah, ah, ne
light us, A - way with this dull, cold earth, ah, ah, a -
di - so ne sco-pra, ne sco-pra il nuo - vo dì, ne sco-pra il nuo-vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - - - so ne sco-pra il nuo - vo dì, ah, ah, ah, ne
light us, A - way with this dull, cold earth, ah, ah, ah, a -
di - so ne sco-pra, ne sco-pra il nuo - vo dì, ne sco-pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so ne sco-pra, ne sco-pra il nuo - vo dì, ne sco-pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so ne sco-pra, ne sco-pra il nuo - vo dì, ne sco-pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so ne sco-pra, ne sco-pra il nuo - vo dì, ne sco-pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so, ne sco-pra, ne sco-pra il nuo - vo dì, ne sco - pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so, ne sco-pra, ne sco-pra il nuo - vo dì, ne sco - pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
di - so, ne sco-pra, ne sco-pra il nuo - vo dì, ne sco - pra il nuo - vo, il
light us, a - way, ah, A - way with this dull, cold earth, a - way, a - way with
ff
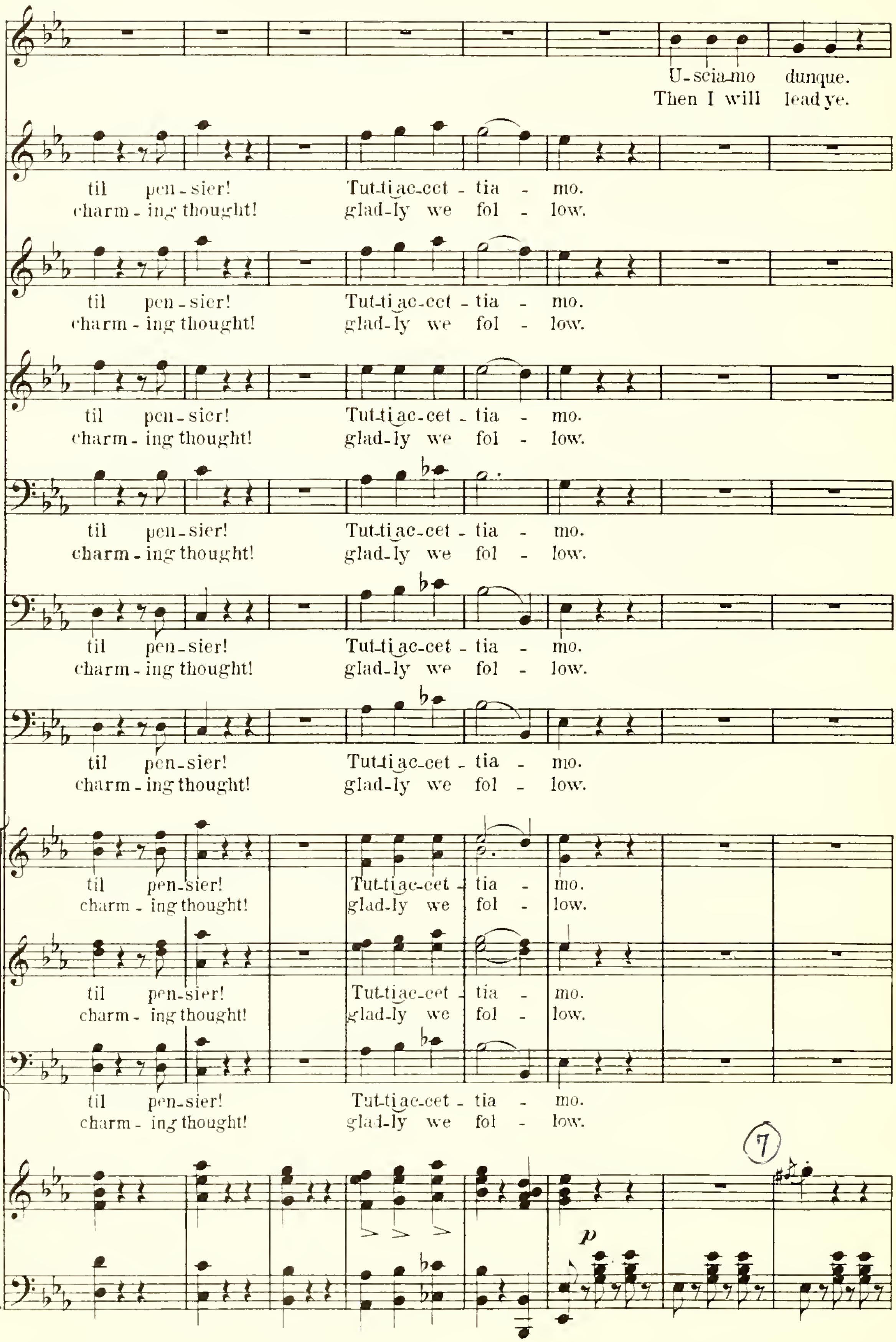

sco-pra il dì, ah! ah! ne sco-pra il dì, ah!
way with this earth, ah, ah, a - way with this earth, a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
sco-pra il dì, ah! ah! ah! ne sco-pra il dì, ah!
way with this earth, ah, ah, ah! a - way with this earth, a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
nuo - vo dì, ne sco - pra il nuo - vo, il nuo - vo dì, sì, ne sco - pra, ne
this dull earth, a - way, a - way with this dull earth, then a - way, then a -
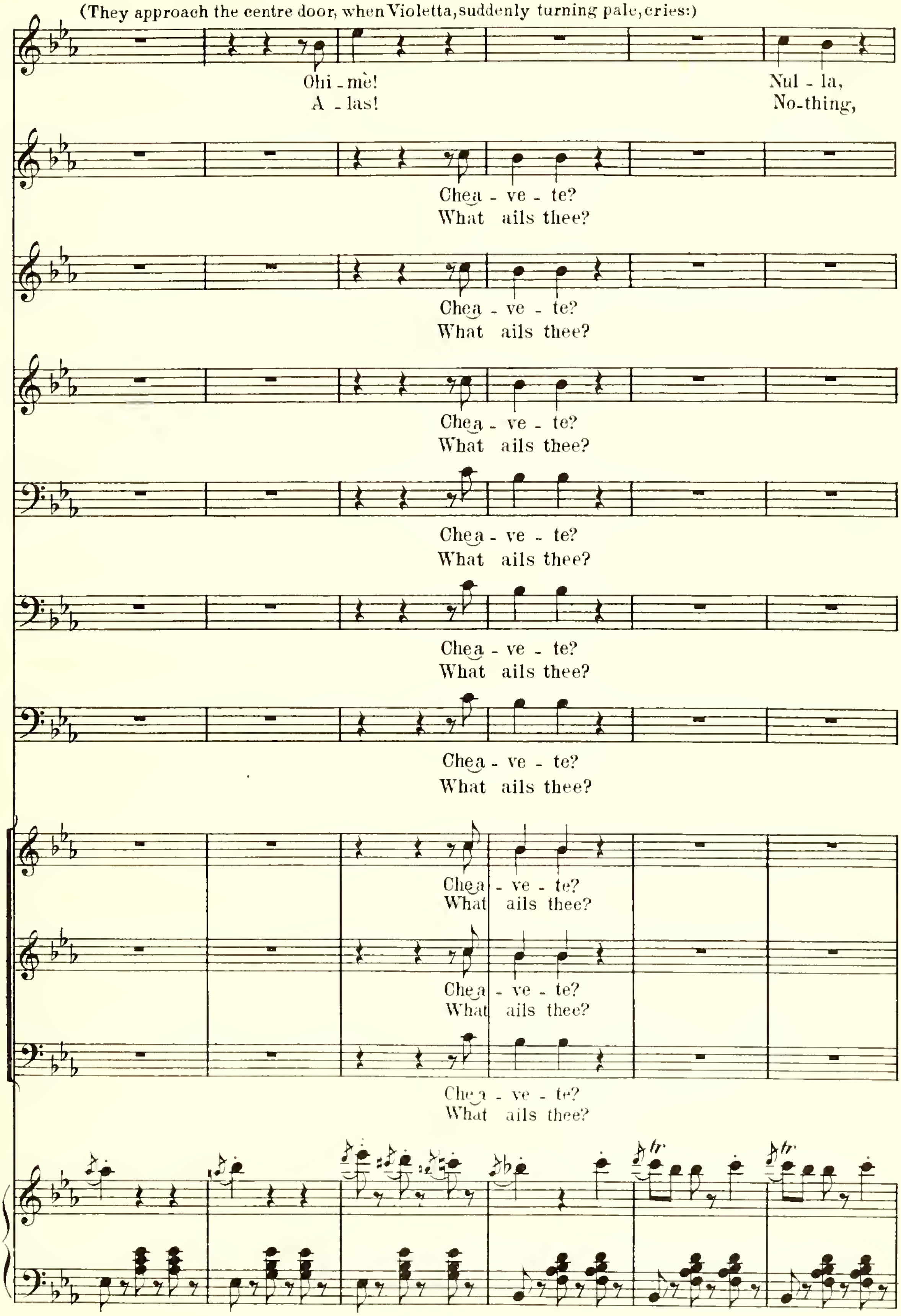

ff
sì!
way!
scopra il nuo - vo dì!
way with this dull, cold earth!
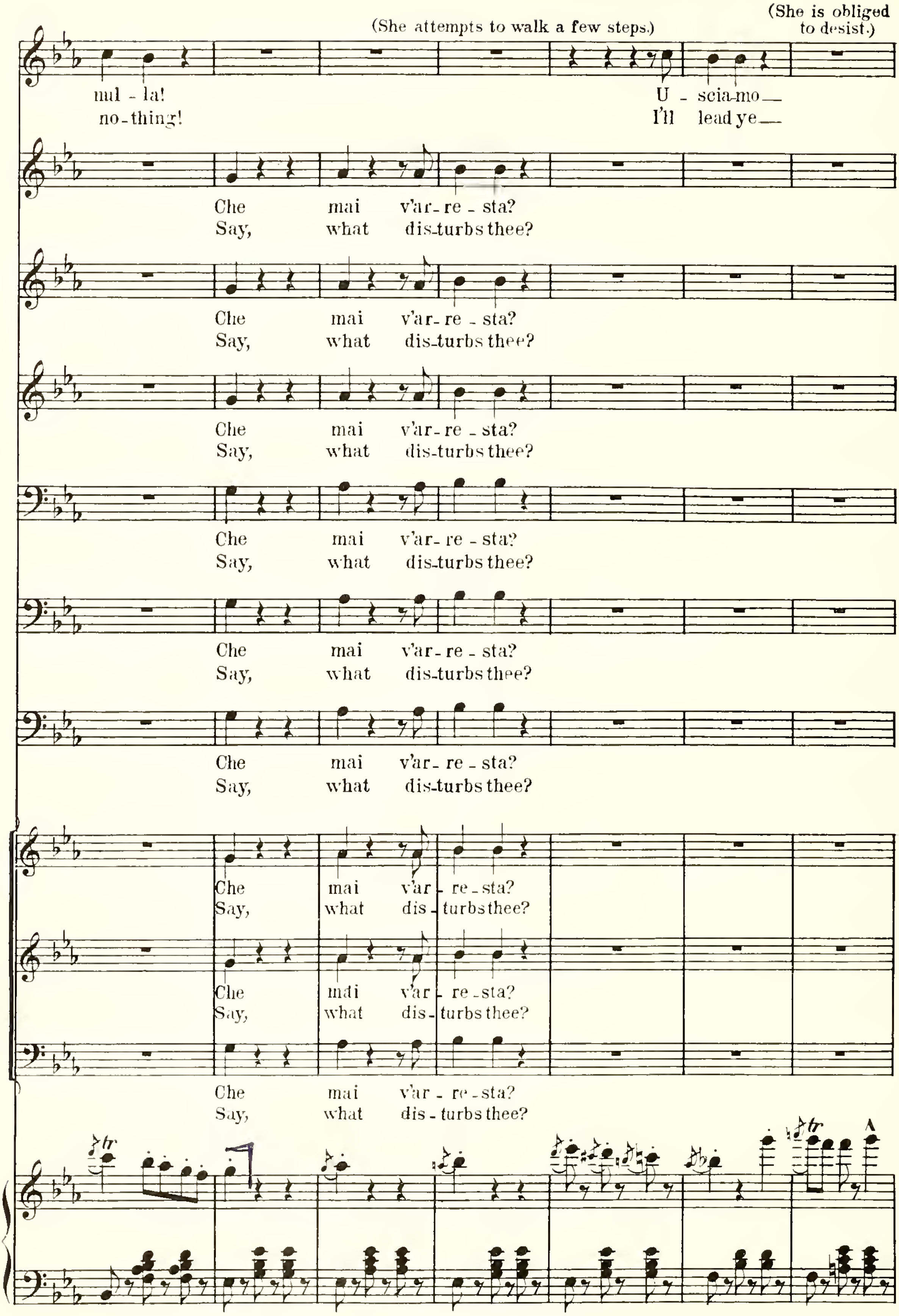
Nº 4. "Un dì felice, eterea."
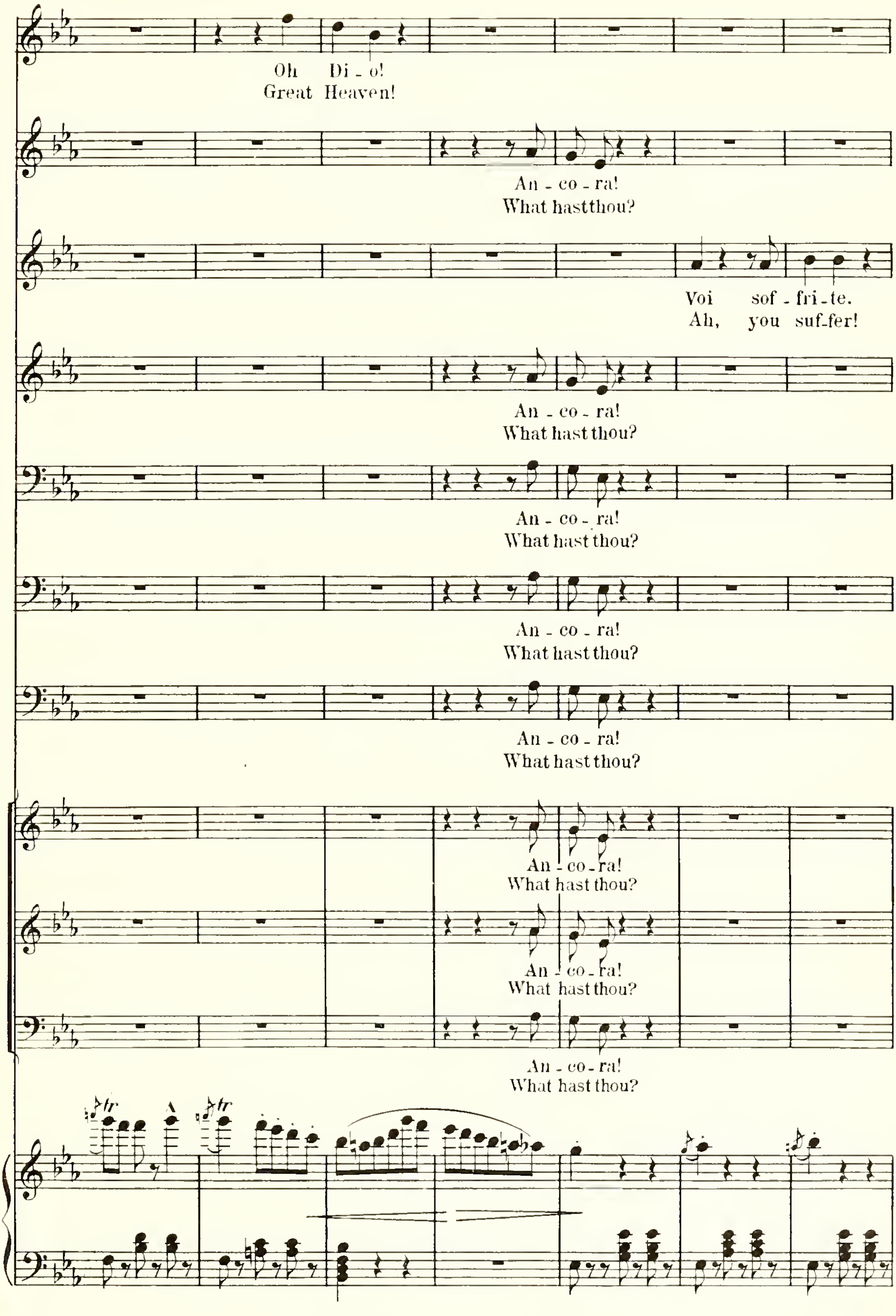
Valse and Duet.
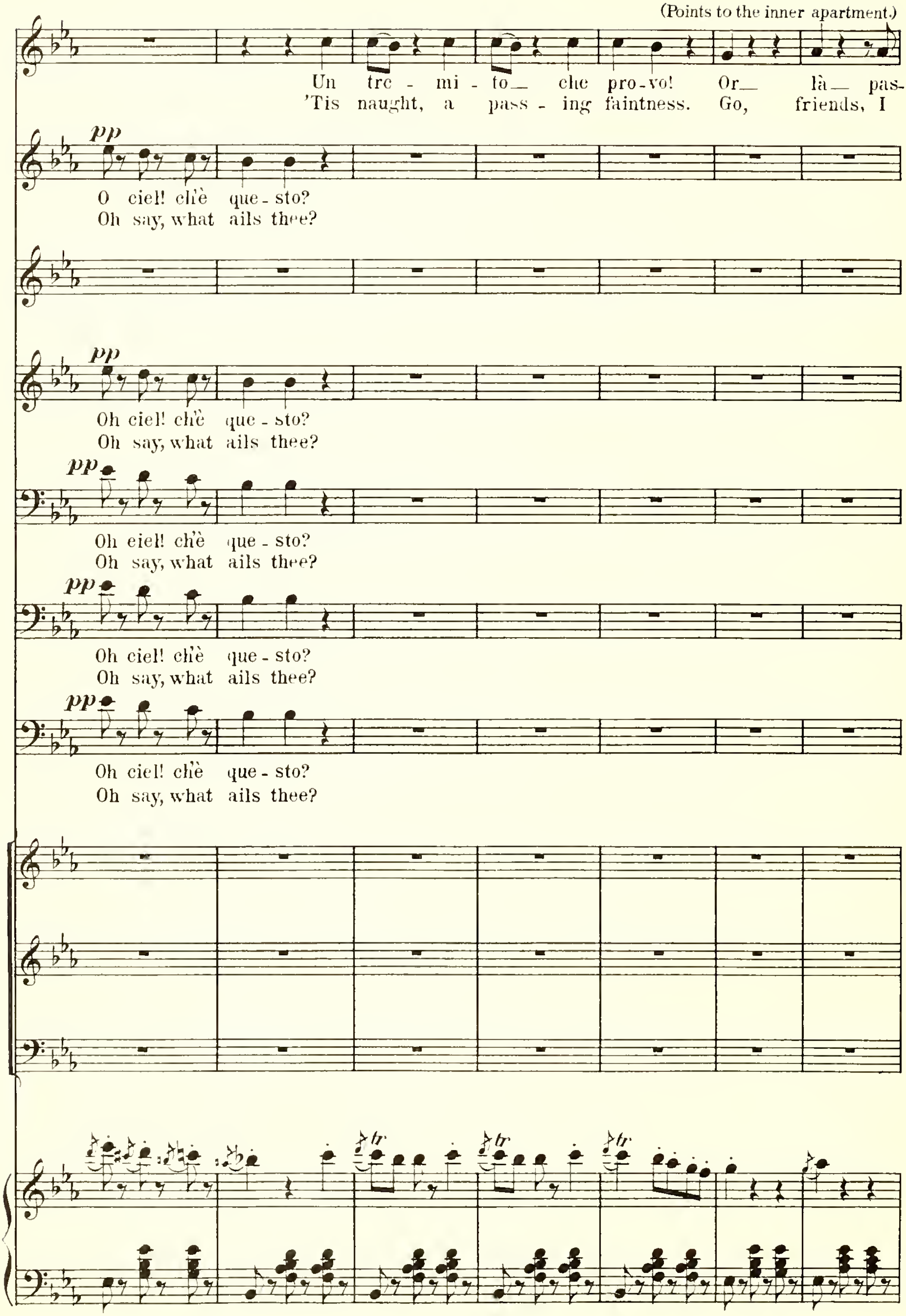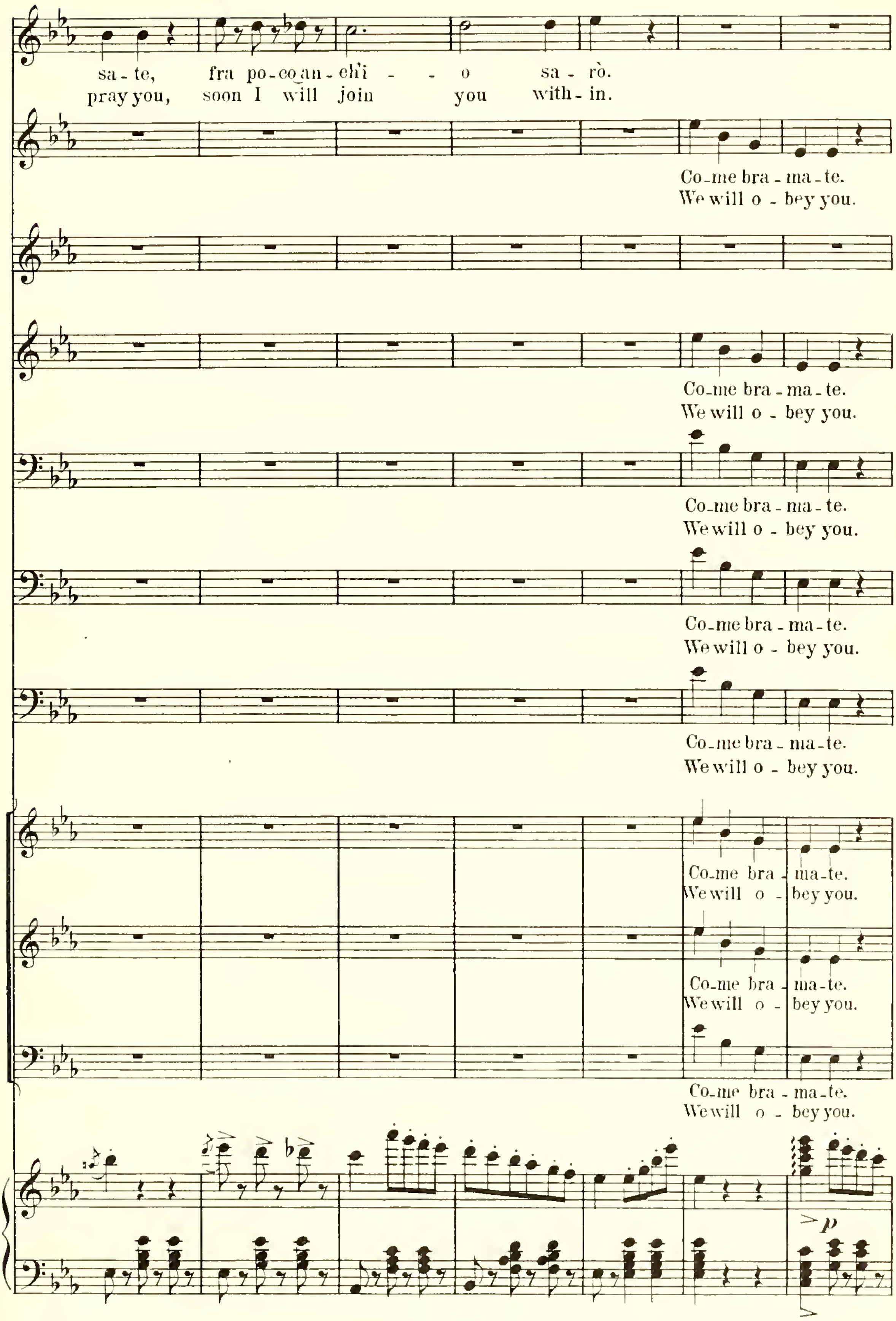



U-scia-mo dunque.
Then I will lead ye.
til pen-sier! Tut-ti ac-cet - tia - mo.
charm-ing thought! glad-ly we fol - low.
7
p
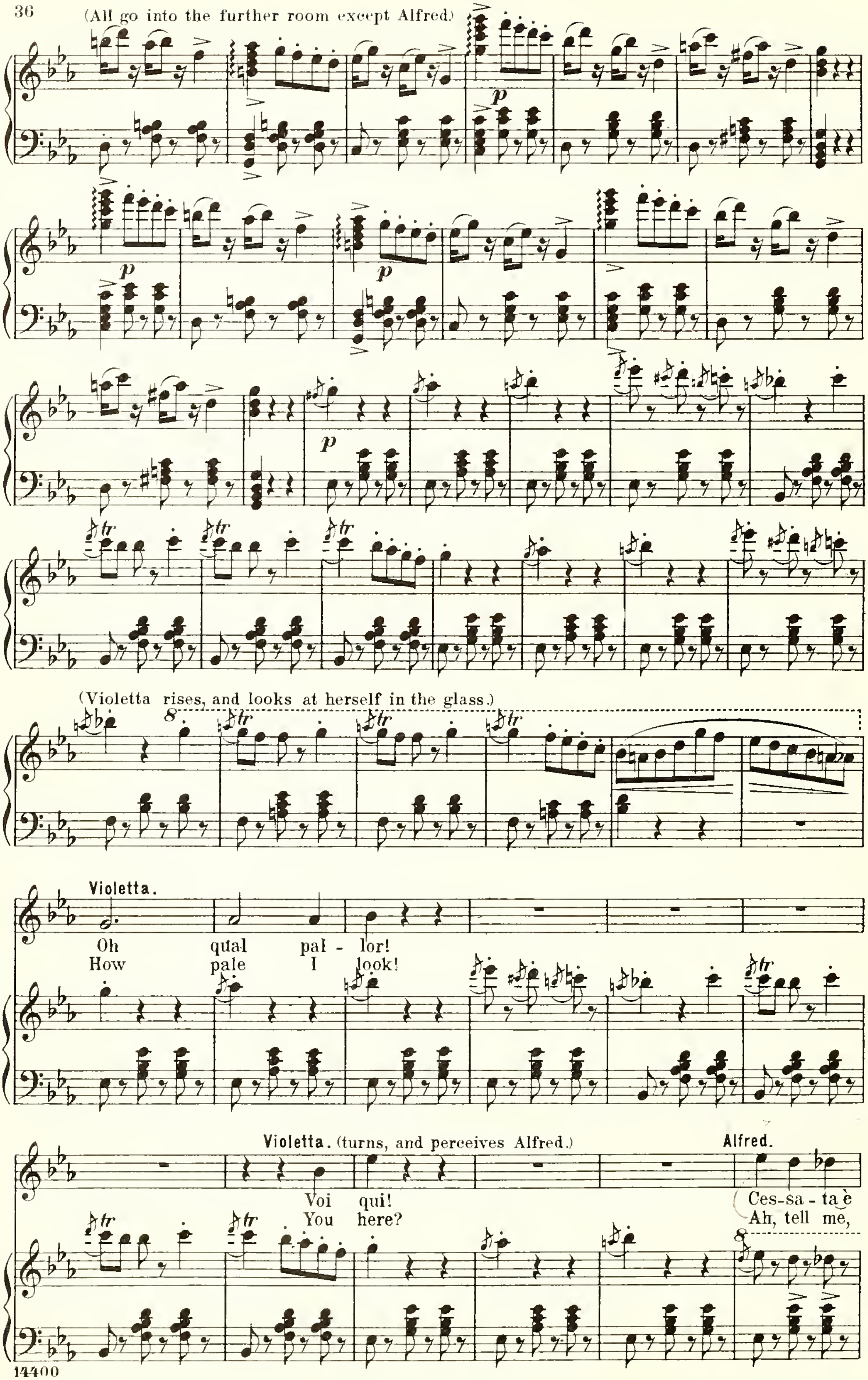

(They approach the centre door, when Violetta, suddenly turning pale, cries:)
Ohi - mè!
A - las!
Nul - la,
No-thing,
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
Che a - ve - te?
What ails thee?
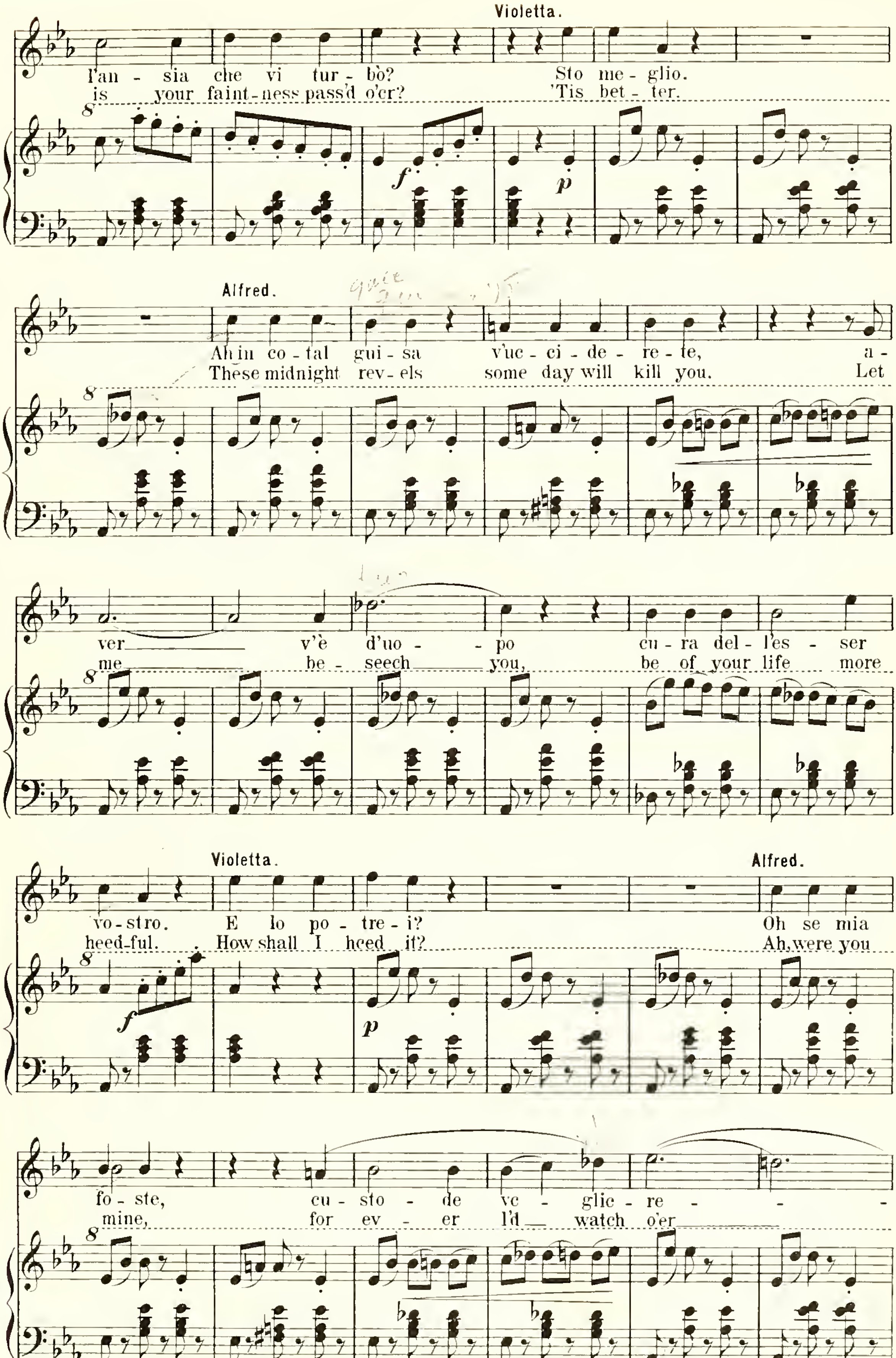

(She attempts to walk a few steps.)
(She is obliged to desist.)
nul - la!
no-thing!
U - scia-mo
I'll lead ye
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar-re - sta?
Say, what dis-turbs thee?
Che mai v'ar - re - sta?
Say, what dis - turbs thee?
Che mai v'ar - re - sta?
Say, what dis - turbs thee?
Che mai v'ar - re - sta?
Say, what dis - turbs thee?
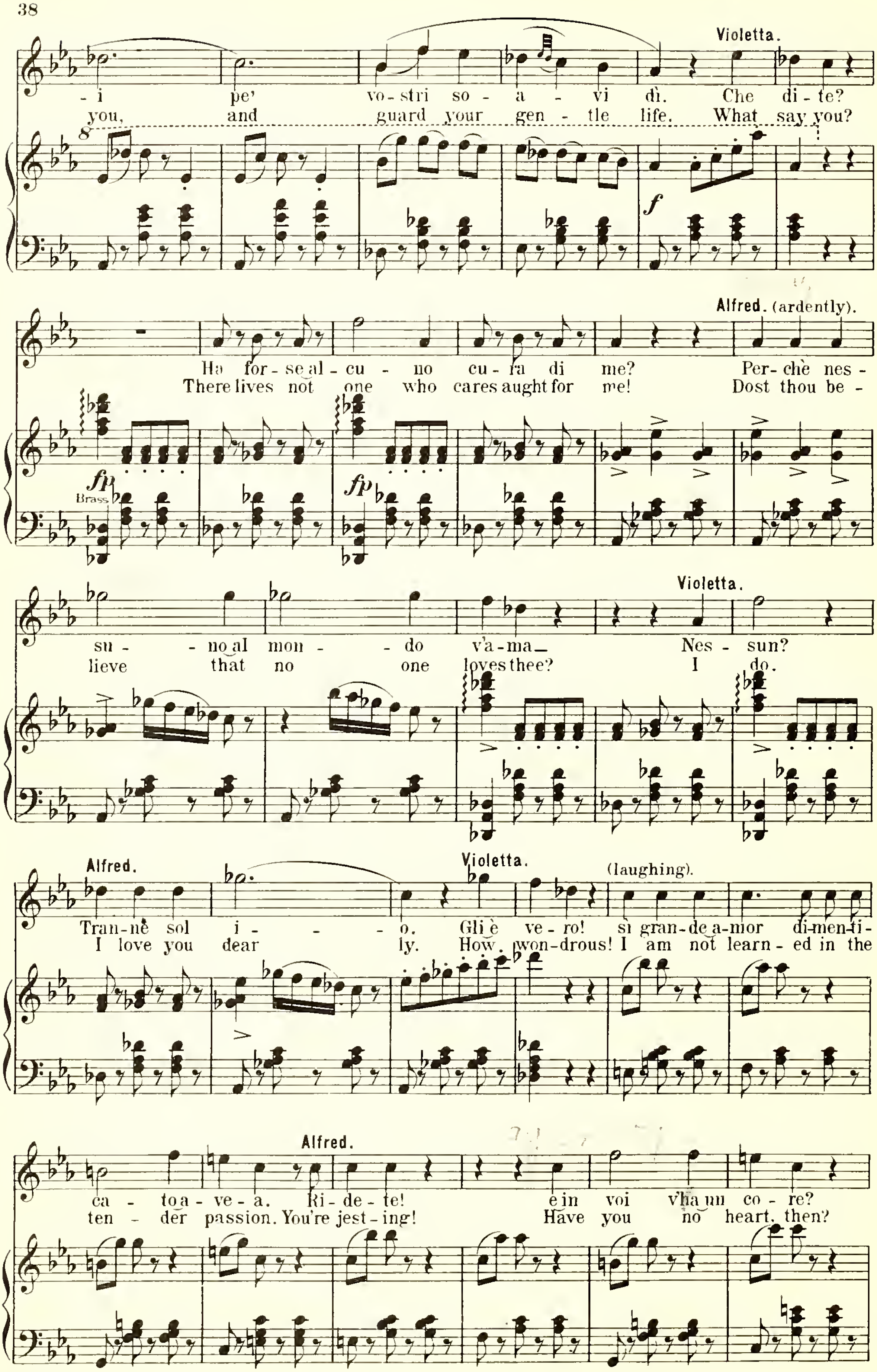

Oh Di - o!
Great Heaven!
An - co - ra!
What hastthou?
Voi sof - fri - te.
Ah, you suf-fer!
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
An - co - ra!
What hast thou?
tr
tr
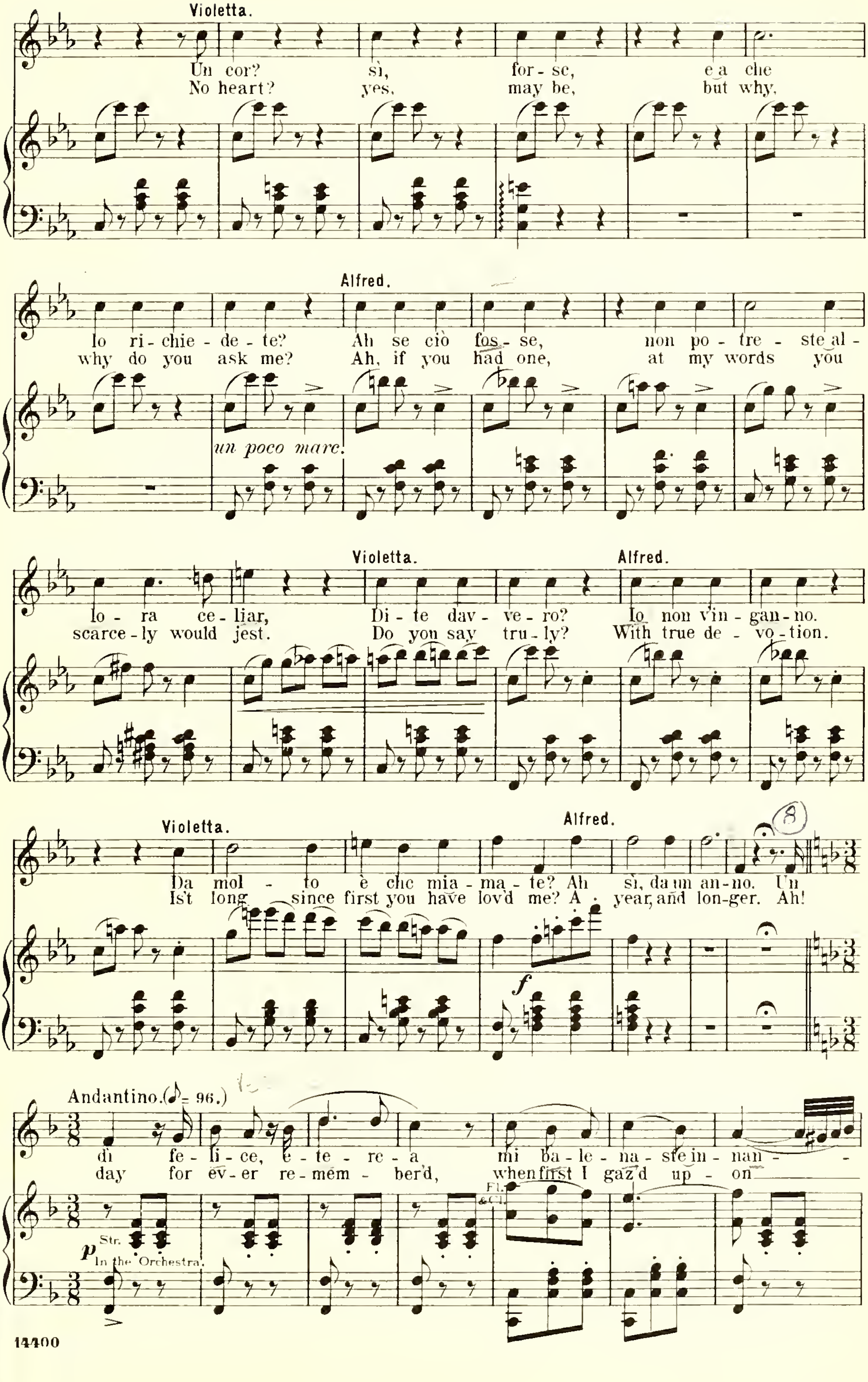

(Points to the inner apartment.)
Un tre - mi - to_ che pro-vo! Or_ là_ pas-
'Tis naught, a pass - ing faintness. Go, friends, I
pp
O ciel! ch'è que - sto?
Oh say, what ails thee?
pp
Oh ciel! ch'è que - sto?
Oh say, what ails thee?
pp
Oh ciel! ch'è que - sto?
Oh say, what ails thee?
pp
Oh ciel! ch'è que - sto?
Oh say, what ails thee?
pp
Oh ciel! ch'è que - sto?
Oh say, what ails thee?
tr
tr
tr
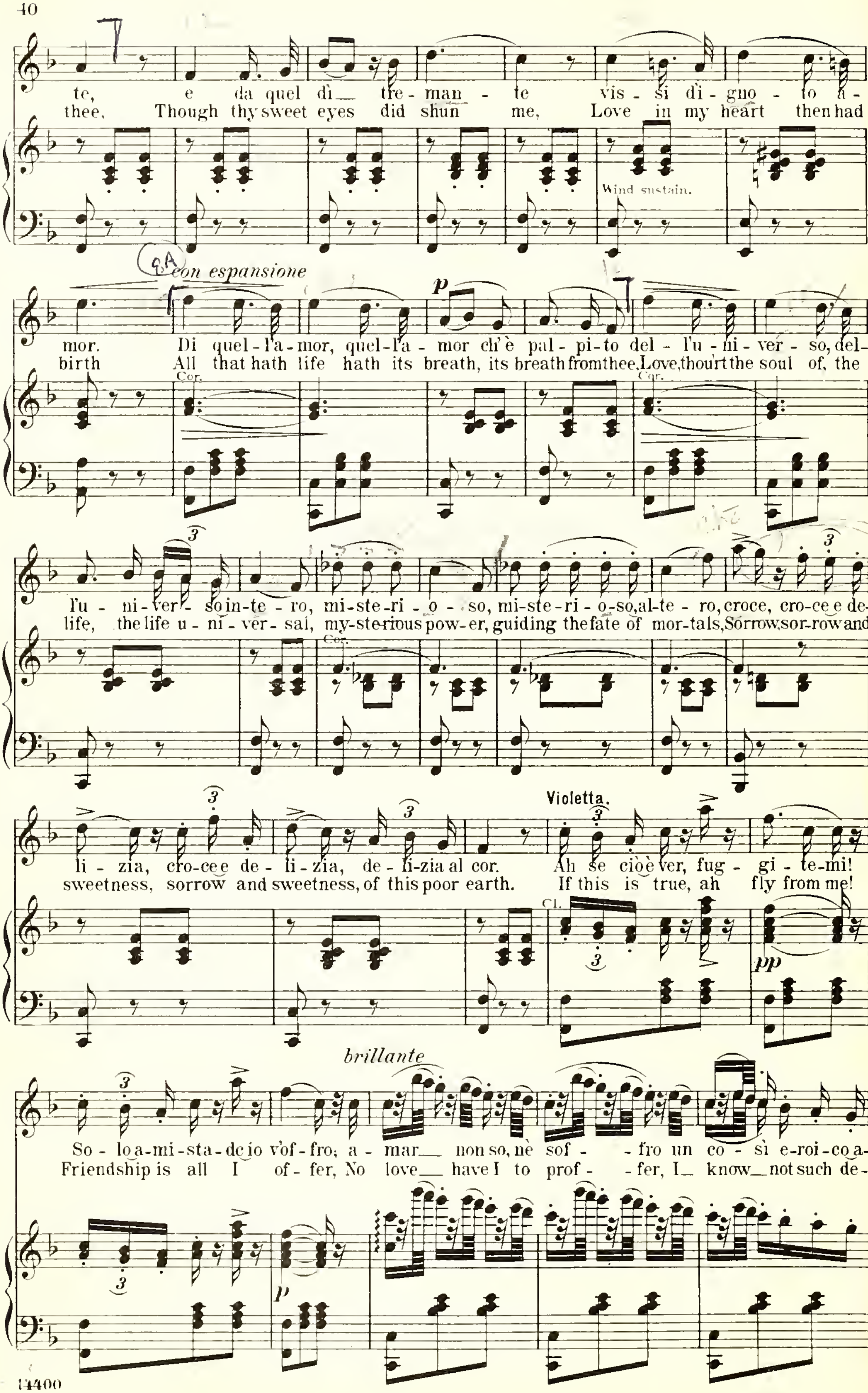

sa - te, fra po-co an - ch'i - - o sa - rò.
pray you, soon I will join you with - in.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
Co-me bra - ma - te.
We will o - bey you.
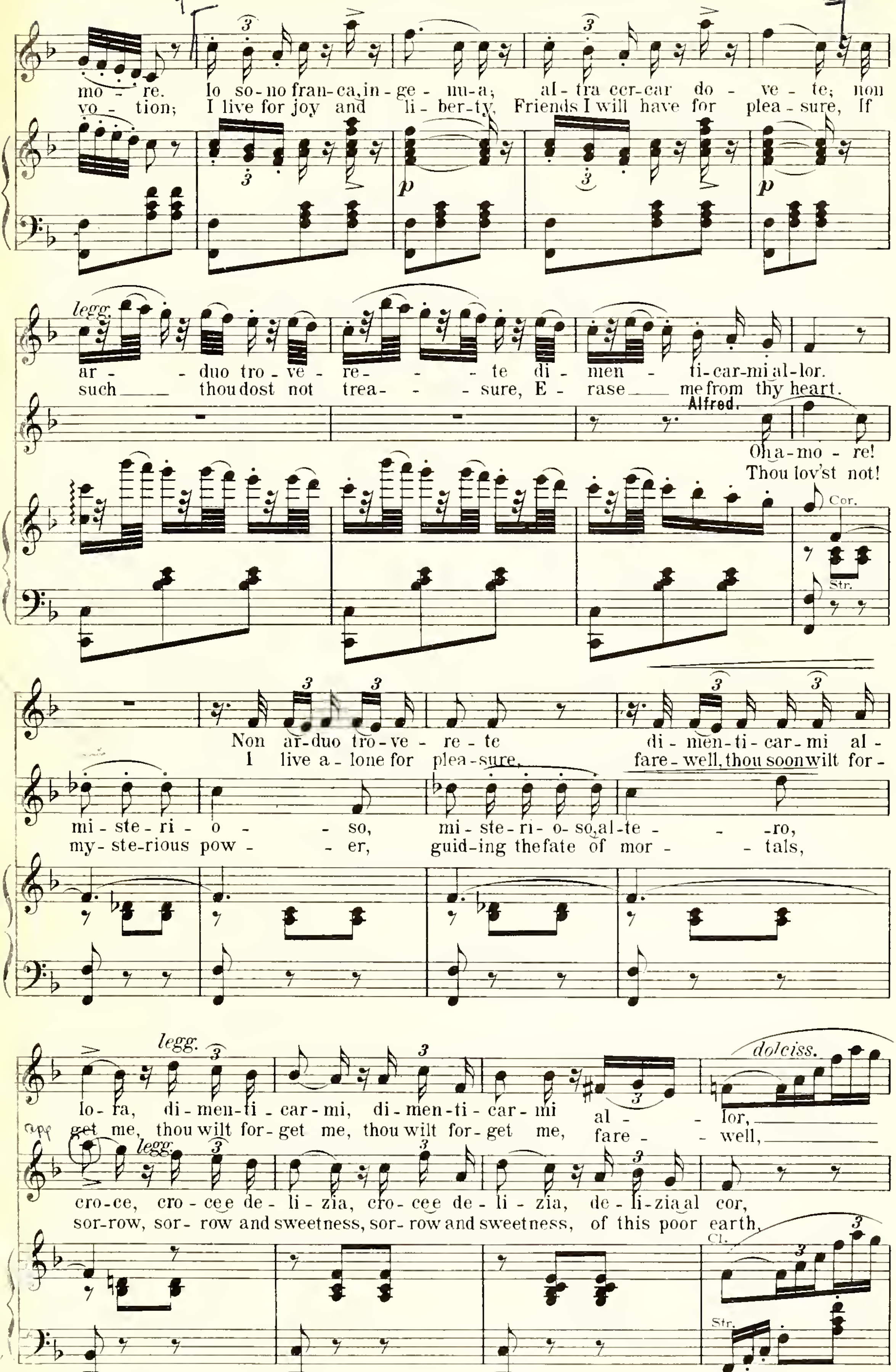

(All go into the further room except Alfred)
(Violetta rises, and looks at herself in the glass.)
Violetta.
Oh qual pal - lor!
How pale I look!
Violetta. (turns, and perceives Alfred.)
Voi qui!
You here?
Alfred.
Ces-sa - ta è
Ah, tell me,
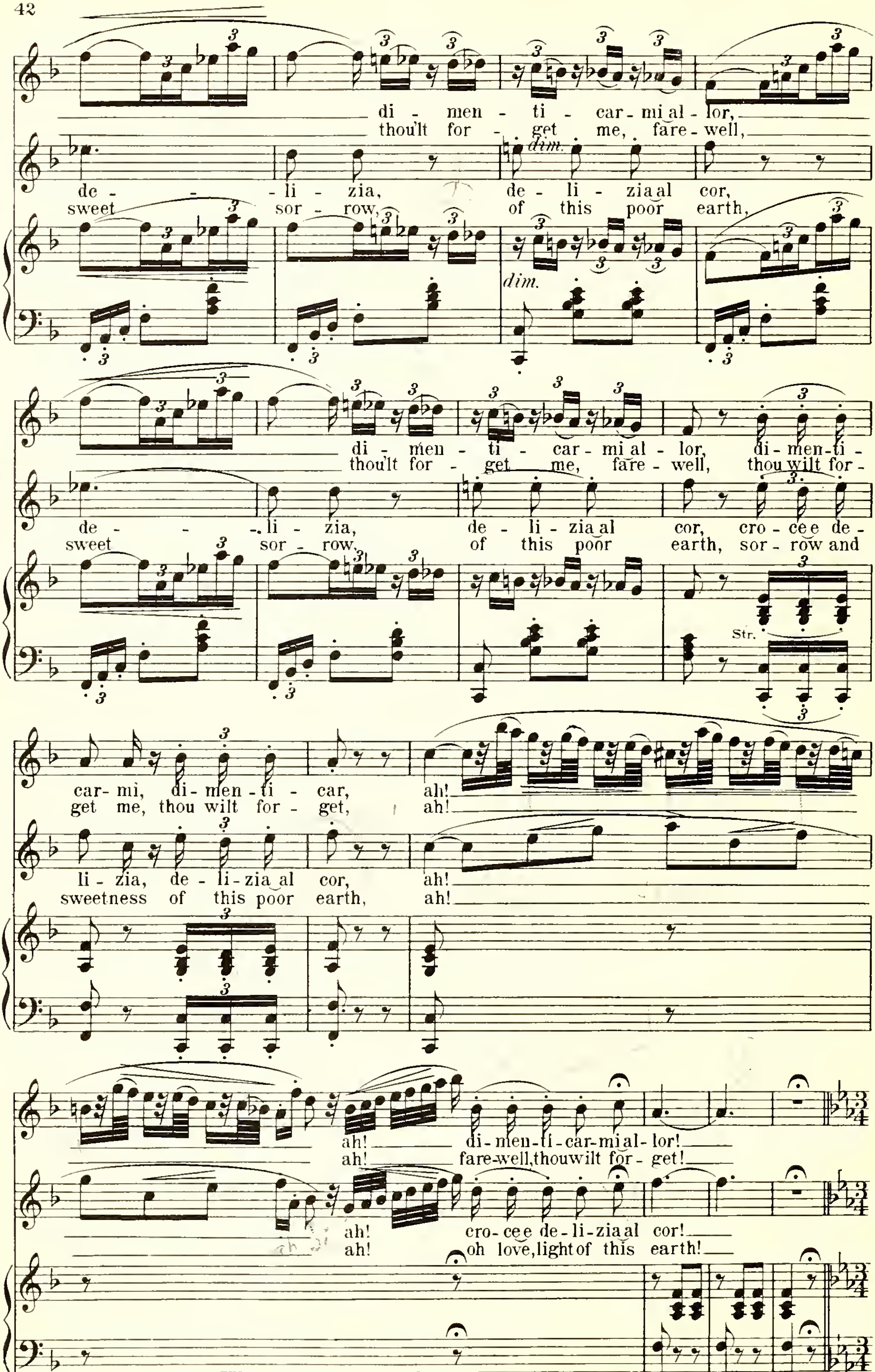

Violetta.
l'an - sia che vi tur - bo? Sto me - glio.
is your faint - ness pass'd o'er? 'Tis bet - ter.
Alfred.
Ah in co - tal gui - sa v'uc - ci - de - re - te, a -
These midnight rev - els some day will kill you. Let
ver v'è d'uo - - po cu - ra del - l'es - ser
me be - seech you, be of your life more
Violetta.
vo - stro. E lo po - tre - i?
heed - ful. How shall I heed it?
Alfred.
Oh se mia
Ah, were you
fo - ste, cu - sto - de ve - glie - re - - -
mine, for ev - er I'd watch o'er
f
p
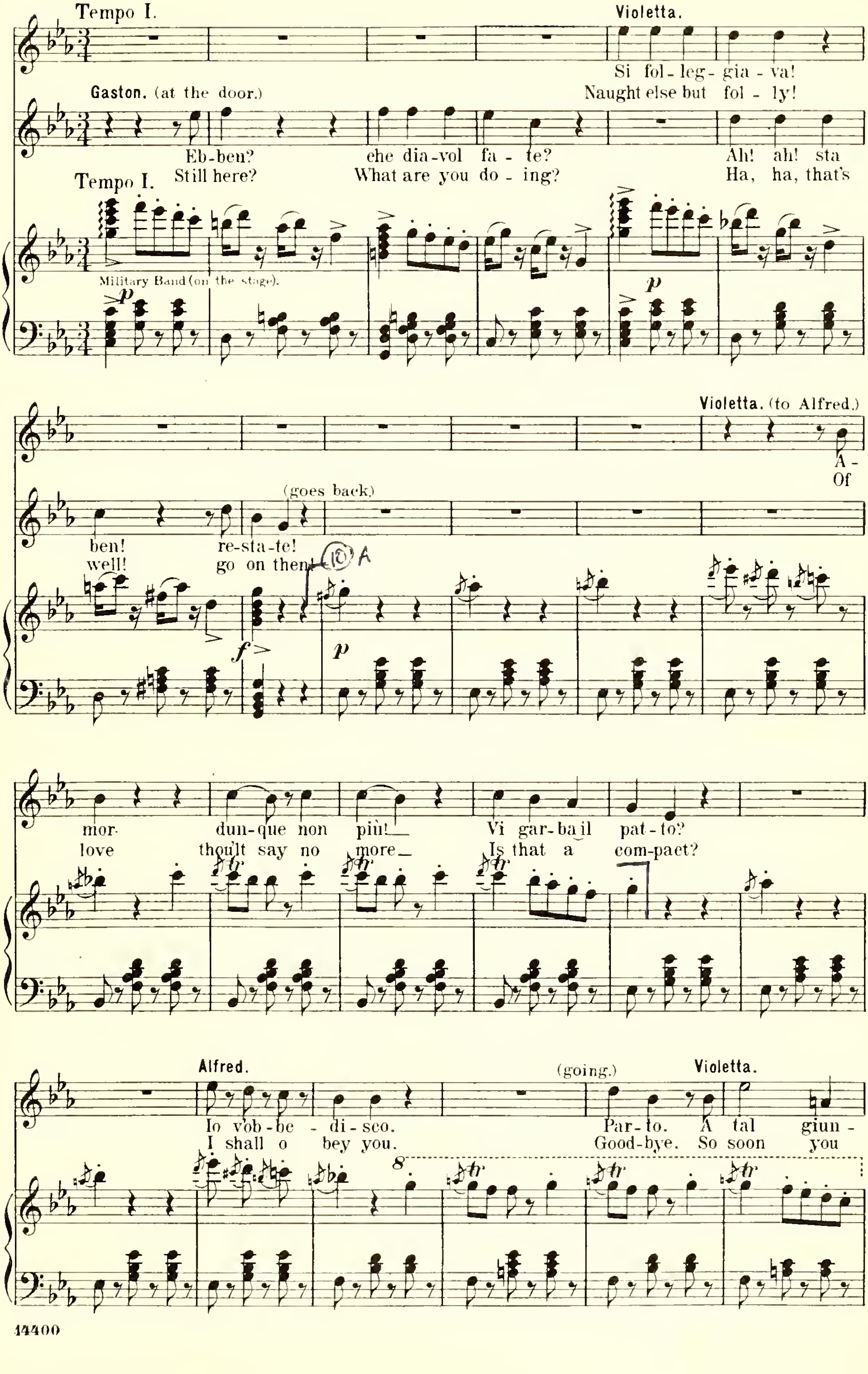

Violetta.
-i pe' vo-stri so - a - vi dì. Che di-te?
you, and guard your gen - tle life. What say you?
8
f
fp
Brass
Alfred. (ardently).
Ha for-se al-cu - no cu-ra di me? Per-chè nes -
There lives not one who cares aught for me! Dost thou be -
Violetta.
su - - no al mon - - do v'a-ma_ Nes - sun?
lieve that no one loves thee? I do.
Alfred.
Violetta.
(laughing).
Tran-nè sol i - - - o. Gli è ve-ro! sì gran-de a-mor di-men-ti-
I love you dear - ly. How wondrous! I am not learn-ed in the
Alfred.
ca - to a - ve - a. Ri-de-te! e in voi v'ha un co - re?
ten - der passion. You're jest-ing! Have you no heart, then?
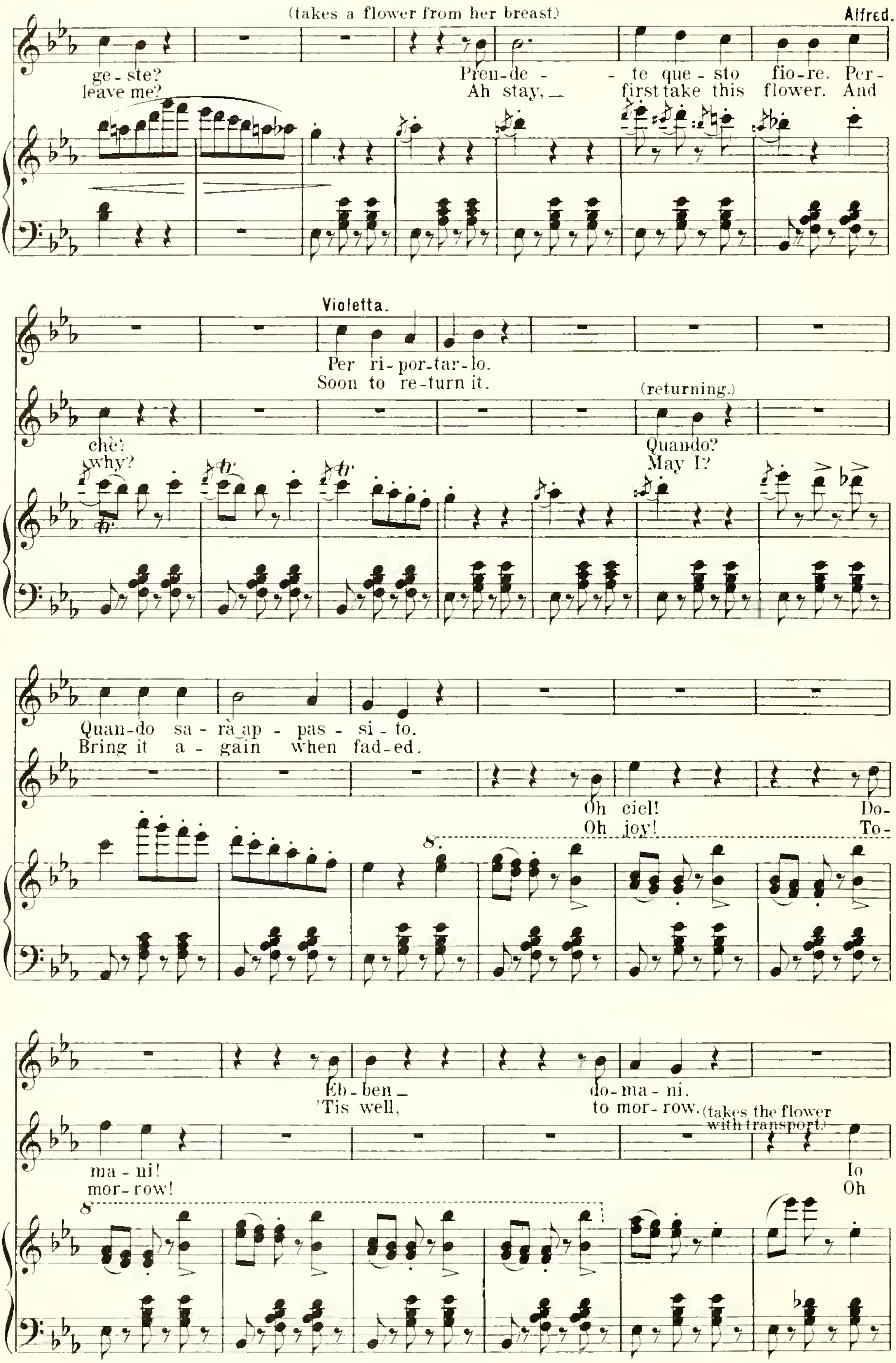

Violetta.
Un cor? sì, for-se, e a che
No heart? yes, may be, but why,
Alfred.
lo ri-chie-de-te? Ah se ciò fos-se, non po-tre-ste al-
why do you ask me? Ah, if you had one, at my words you
un poco marc.
Violetta.
Alfred.
lo-ra ce-liar, Di-te dav-ve-ro? Io non v'in-gan-no.
scarce-ly would jest. Do you say tru-ly? With true de-vo-tion.
Violetta.
Alfred.
Da mol-to è che mia-ma-te? Ah sì, da un an-no. Un
Is't long since first you have lov'd me? A year, and lon-ger. Ah!
f
Andantino. (♪= 96.)
dì fe-li-ce, e-te-re-a mi ba-le-na-ste in-nan-
day for ev-er re-mem-ber'd, when first I gaz'd up-on
Fl. & Cl.
Str.
p In the Orchestra.
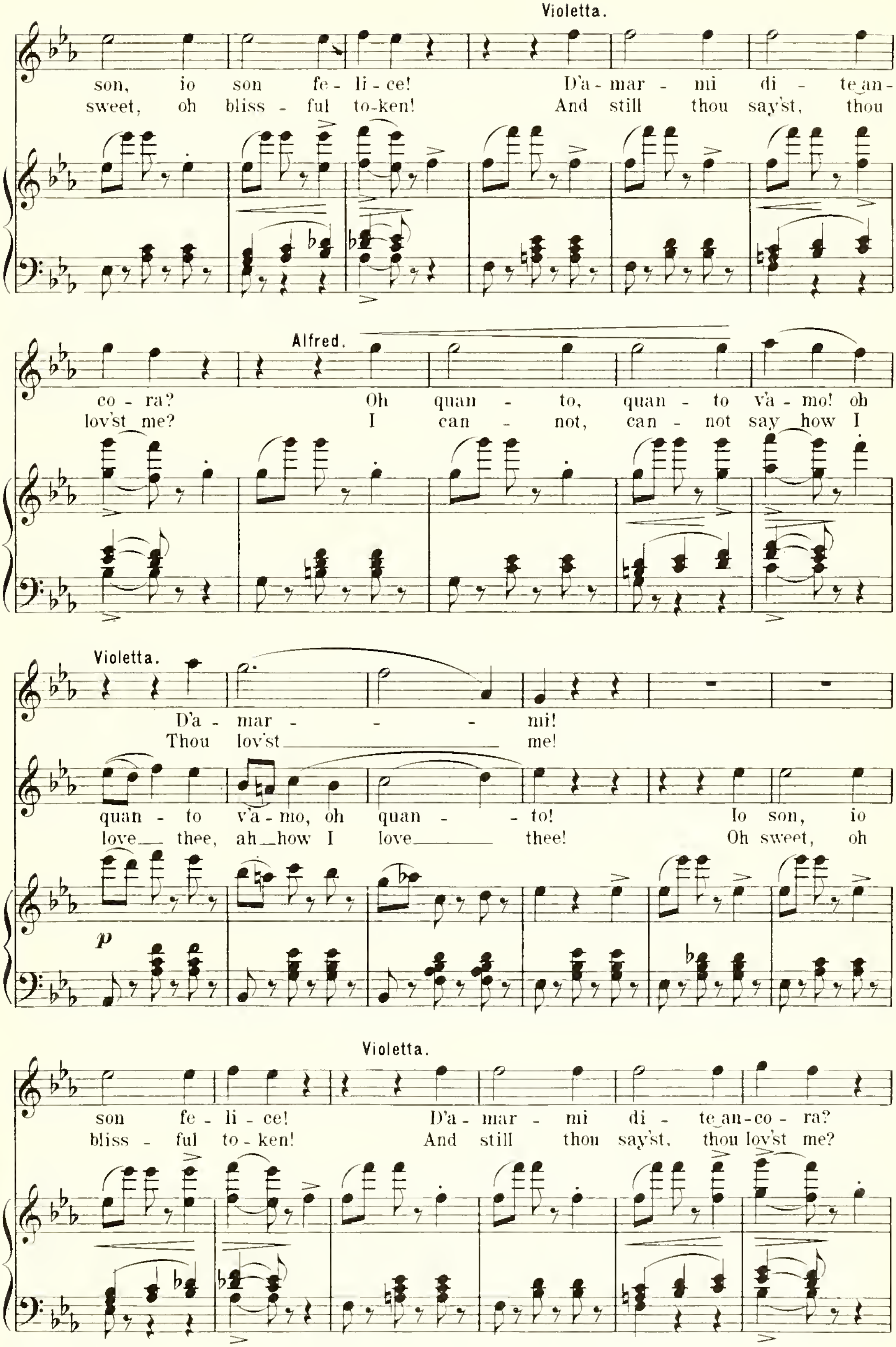

te, e da quel dì tre-man-te vis-si d'i-gno-to a-
thee, Though thy sweet eyes did shun me, Love in my heart then had
Wind sustain.
con espansione
p
mor. Di quel-l'a-mor, quel-l'a-mor ch'è pal-pi-to del-l'u-ni-ver-so, del-
birth All that hath life hath its breath, its breath from thee. Love, thou'rt the soul of, the
Cor.
l'u-ni-ver-so in-te-ro, mi-ste-ri-o-so, mi-ste-ri-o-so, al-te-ro, croce, cro-ce e de-
life, the life u-ni-ver-sal, my-sterious pow-er, guiding the fate of mor-tals, Sorrow, sor-row and
Violetta.
li-zia, cro-ce e de-li-zia, de-li-zia al cor. Ah se ciò è ver, fug-gi-te-mi!
sweetness, sorrow and sweetness, of this poor earth. If this is true, ah fly from me!
Cl.
pp
brillante
So-lo a-mi-sta-de io v'of-fro; a-mar non so, nè sof-fro un co-sì e-roi-co a-
Friendship is all I of-fer, No love have I to prof-fer, I know not such de-
p
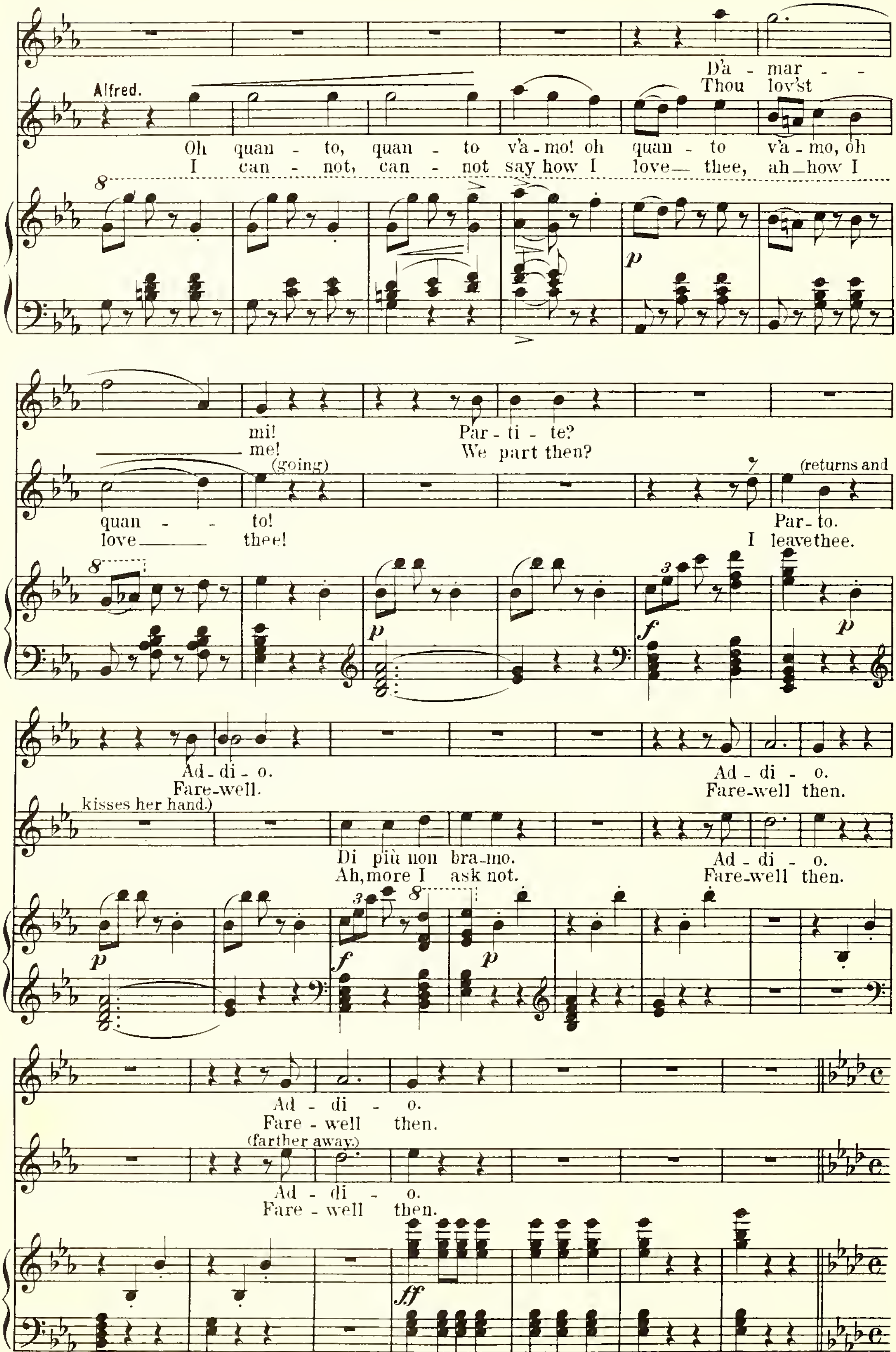

mo - re. Io so-no fran-ca, in-ge - nu-a; al - tra cer-car do - ve - te; non
vo - tion; I live for joy and li - ber-ty, Friends I will have for plea - sure, If
legg.
ar - duo tro - ve - re - te di - men - ti-car-mi al-lor.
such thou dost not trea - sure, E - rase me from thy heart.
Alfred.
Oh a-mo - re!
Thou lov'st not!
Cor.
Str.
Non ar-duo tro-ve - re - te di - men-ti - car - mi al -
I live a - lone for plea-sure, fare - well, thou soon wilt for -
mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro,
my - ste-rious pow - er, guid-ing the fate of mor - tals,
legg.
lo - ra, di - men - ti - car - mi, di - men - ti - car - mi al - lor,
get me, thou wilt for - get me, thou wilt for - get me, fare - well,
dolciss.
cro-ce, cro - ce e de - li - zia, cro - ce e de - li - zia, de - li - zia al cor,
sor-row, sor - row and sweetness, sor - row and sweetness, of this poor earth,
Cl.
Str.


di - men - ti - car - mi al - lor,
thou'lt for - get me, fare - well,
dim.
de - li - zia, de - li - zia al cor,
sweet sor - row, of this poor earth,
dim.
di - men - ti - car - mi al - lor, di - men - ti -
thou'lt for - get me, fare - well, thou wilt for -
de - li - zia, de - li - zia al cor, cro - ce e de -
sweet sor - row, of this poor earth, sor - row and
Str.
car - mi, di - men - ti - car, ah!
get me, thou wilt for - get, ah!
li - zia, de - li - zia al cor, ah!
sweetness of this poor earth, ah!
ah! di - men - ti - car - mi al - lor!
ah! fare - well, thou wilt for - get!
ah! cro - ce e de - li - zia al cor!
ah! oh love, light of this earth!
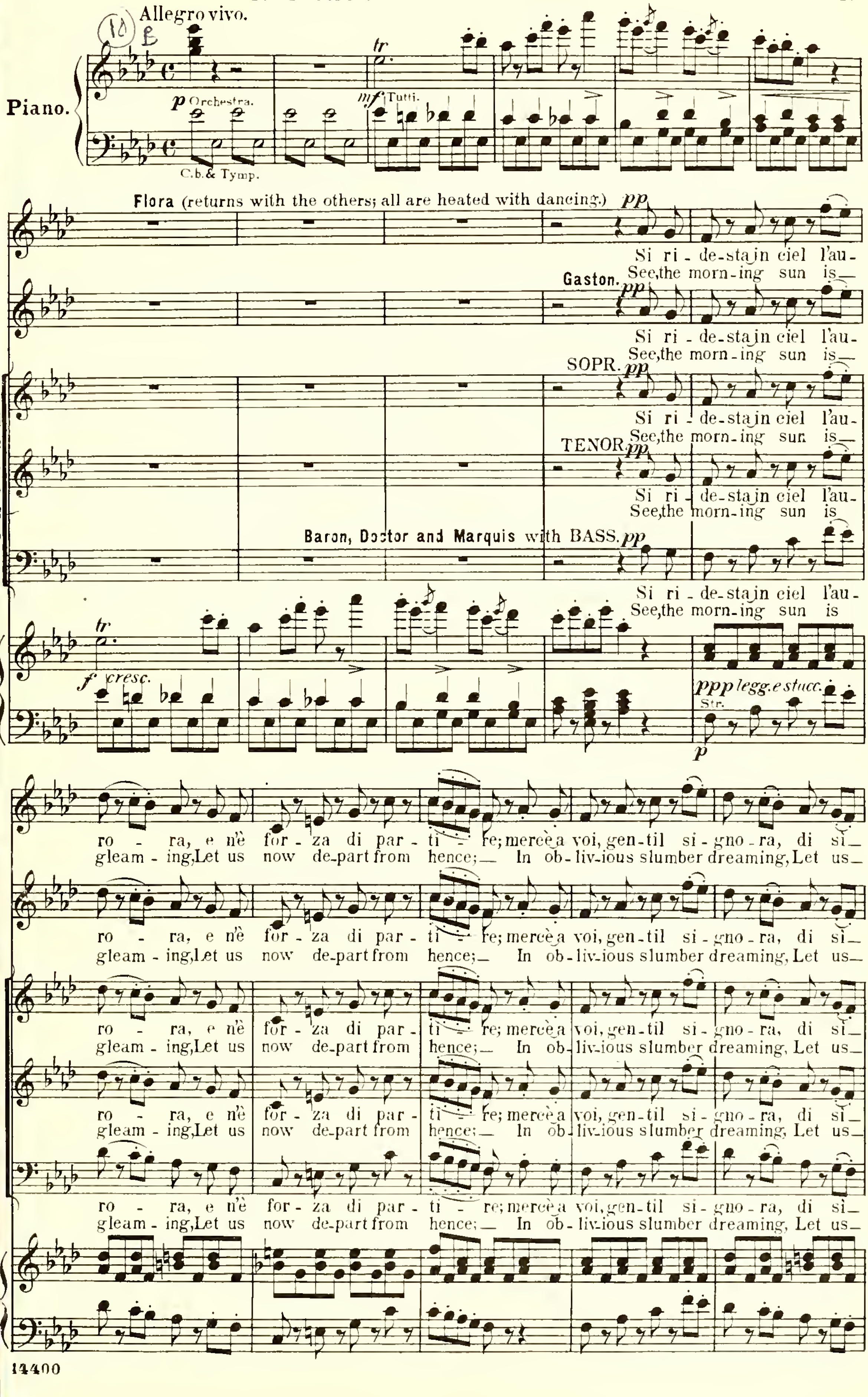

Tempo I.
Violetta.
Si fol-leg-gia-va!
Naught else but fol-ly!
Gaston. (at the door.)
Eb-ben? che dia-vol fa-te? Ah! ah! sta
Still here? What are you do-ing? Ha, ha, that's
Tempo I.
p
Military Band (on the stage).
Violetta. (to Alfred.)
A-
Of
(goes back.)
ben! re-sta-te!
well! go on then!
f
p
mor dun-que non più! Vi gar-ba il pat-to?
love thou'lt say no more Is that a com-pact?
tr
Alfred.
(going.)
Violetta.
Io vob-be-di-sco. Par-to. A tal giun-
I shall o bey you. Good-bye. So soon you
8
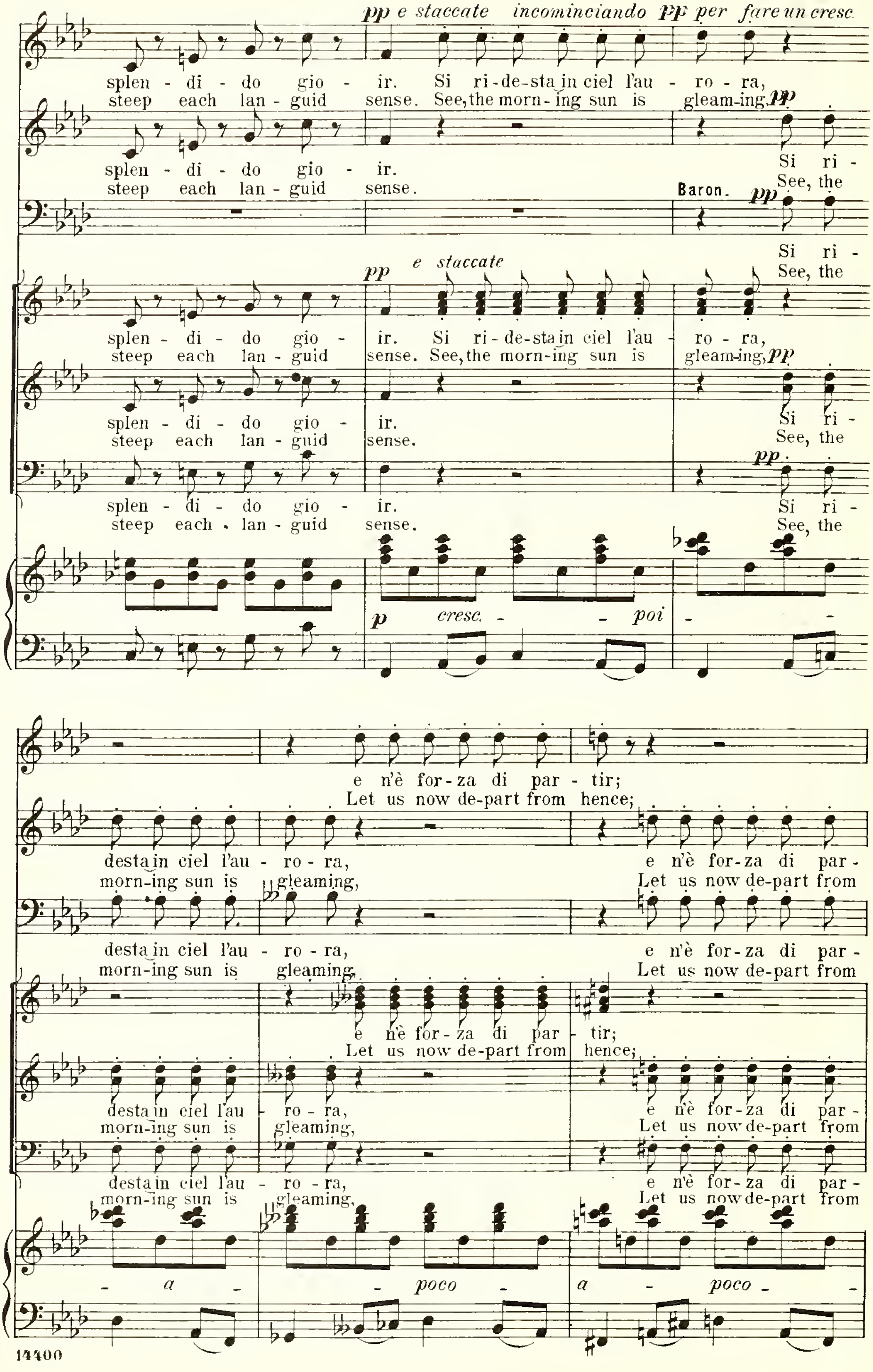

(takes a flower from her breast)
Alfred.
ge-ste? Pren-de - - te que-sto fio-re. Per-
leave me? Ah stay, first take this flower. And
Violetta.
Per ri-por-tar-lo.
Soon to re-turn it.
(returning.)
chè?
why?
Quando?
May I?
Quan-do sa-rà ap - pas - si - to.
Bring it a - gain when fad-ed.
Oh ciel! Do-
Oh joy! To-
Eb-ben do-ma-ni.
'Tis well, to mor-row.
(takes the flower with transport.)
ma-ni! Io
mor-row! Oh
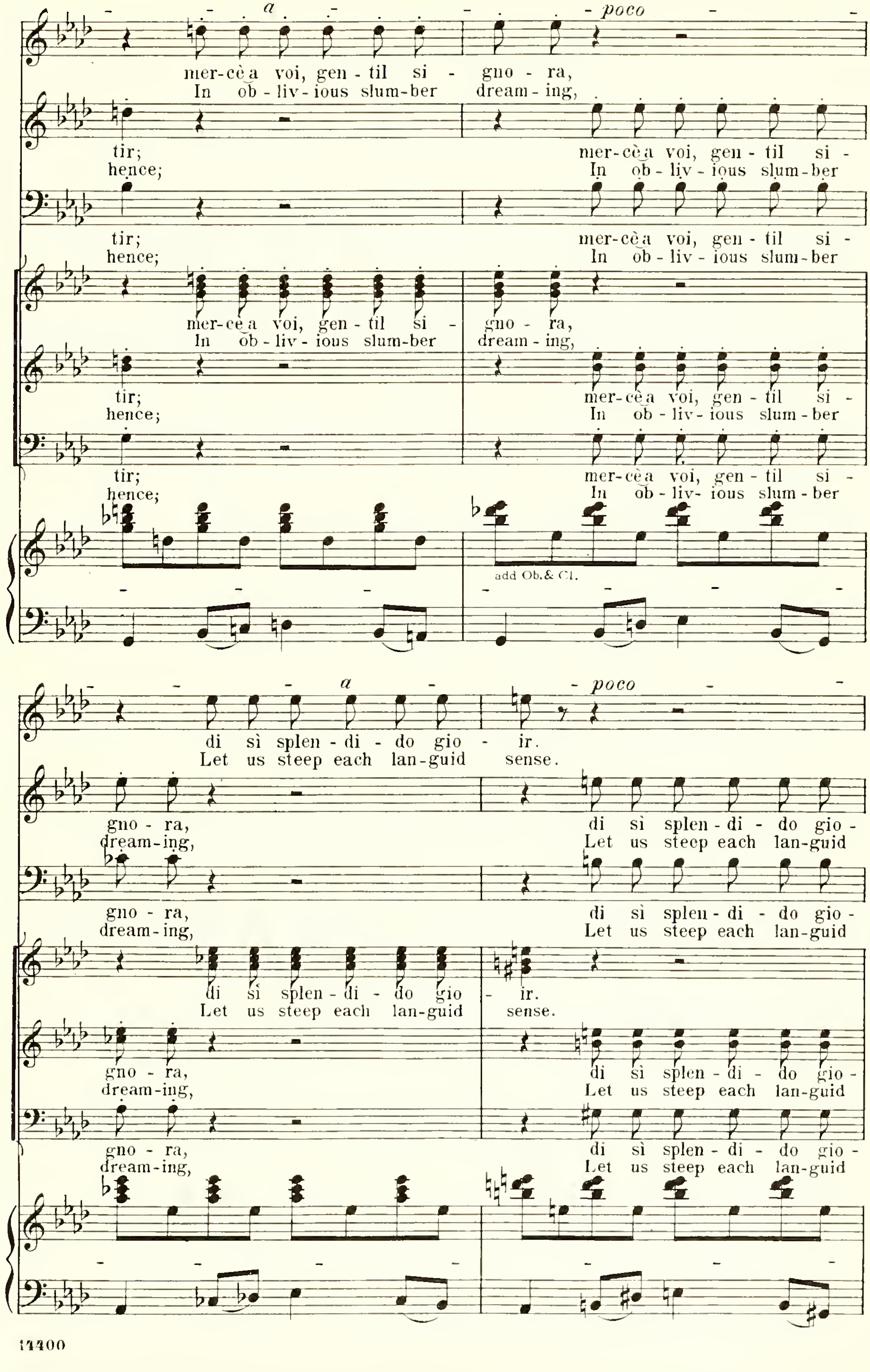

Violetta.
son, io son fe - li - ce! D'a - mar - mi di - te an -
sweet, oh bliss - ful to-ken! And still thou say'st, thou
Alfred.
co - ra? Oh quan - to, quan - to v'a - mo! oh
lov'st me? I can - not, can - not say how I
Violetta.
D'a - mar - - mi!
Thou lov'st me!
quan - to v'a - mo, oh quan - - to! Io son, io
love thee, ah how I love thee! Oh sweet, oh
p
Violetta.
son fe - li - ce! D'a - mar - mi di - te an-co - ra?
bliss - ful to - ken! And still thou say'st, thou lov'st me?
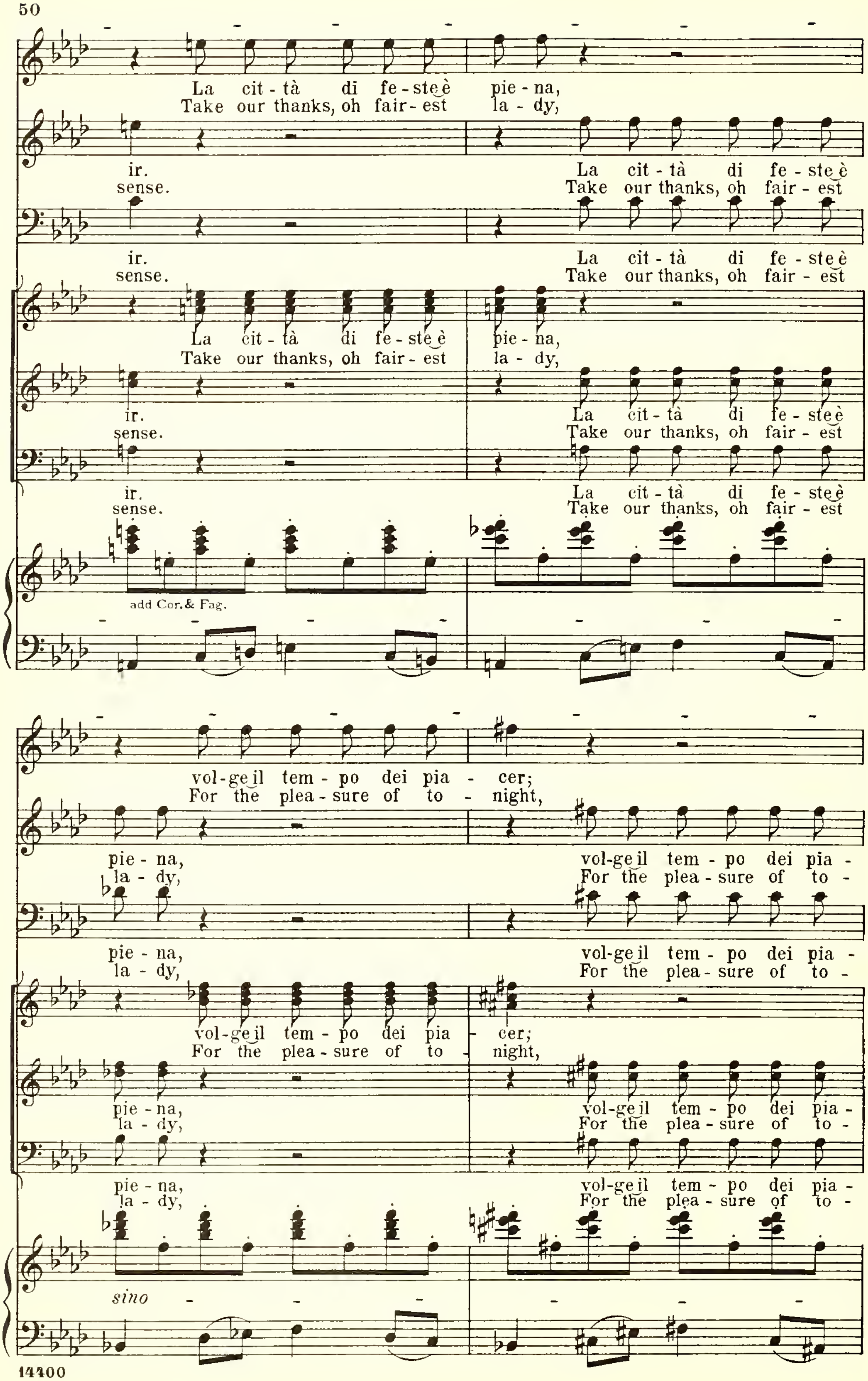

Alfred.
D'a - mar - - mi! Par - ti - te?
Thou lov'st me! We part then?
Oh quan - to, quan - to v'a - mo! oh quan - to v'a - mo, oh quan - - to!
I can - not, can - not say how I love — thee, ah — how I love thee!
(going)
(returns and kisses her hand.)
Par - to.
I leave thee.
Ad - di - o. Ad - di - o.
Fare - well. Fare - well then.
Di più non bra - mo. Ad - di - o.
Ah, more I ask not. Fare - well then.
Ad - di - o.
Fare - well then.
(farther away.)
Ad - di - o.
Fare - well then.

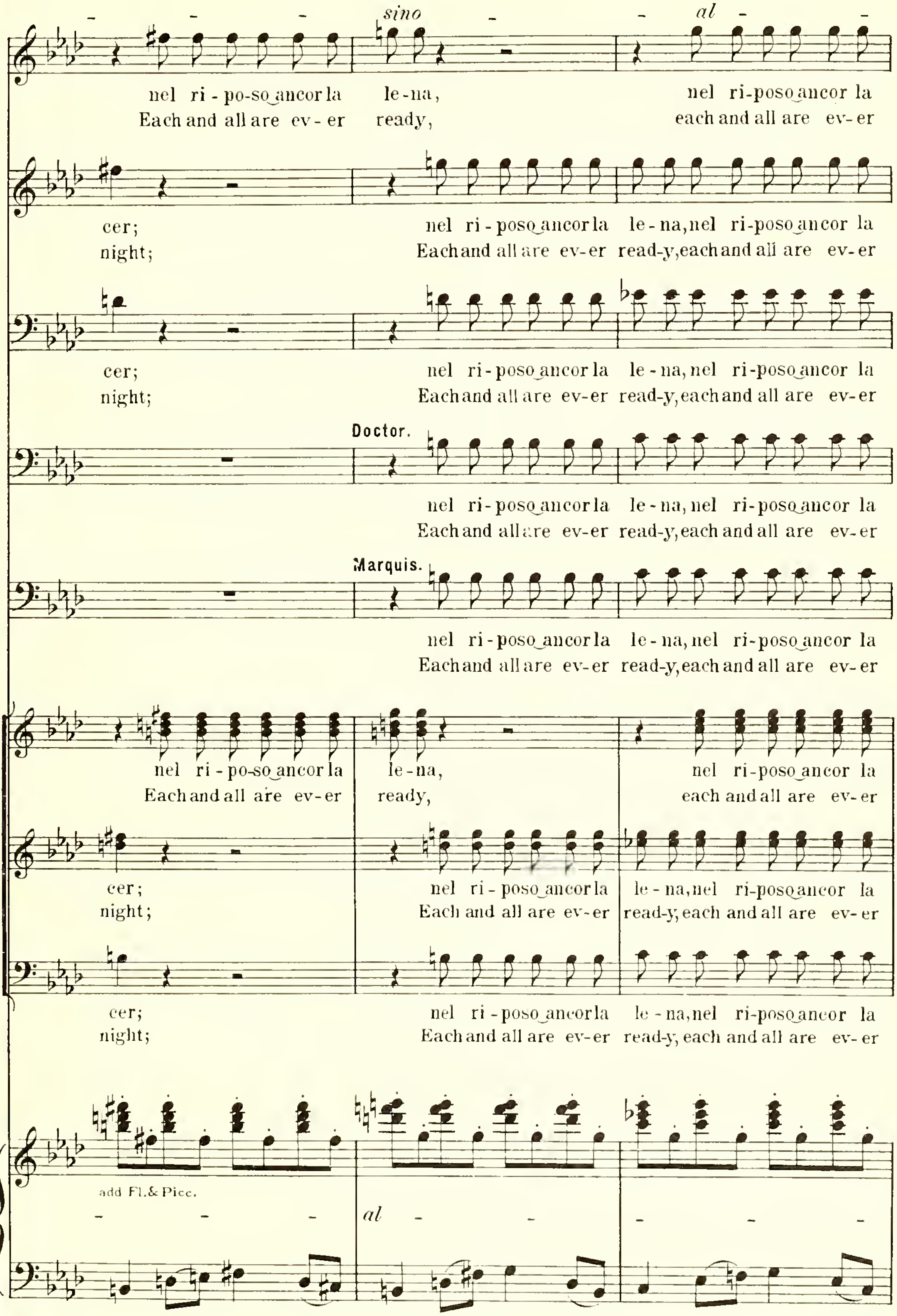
Nº 5. Stretta of the Introduction.
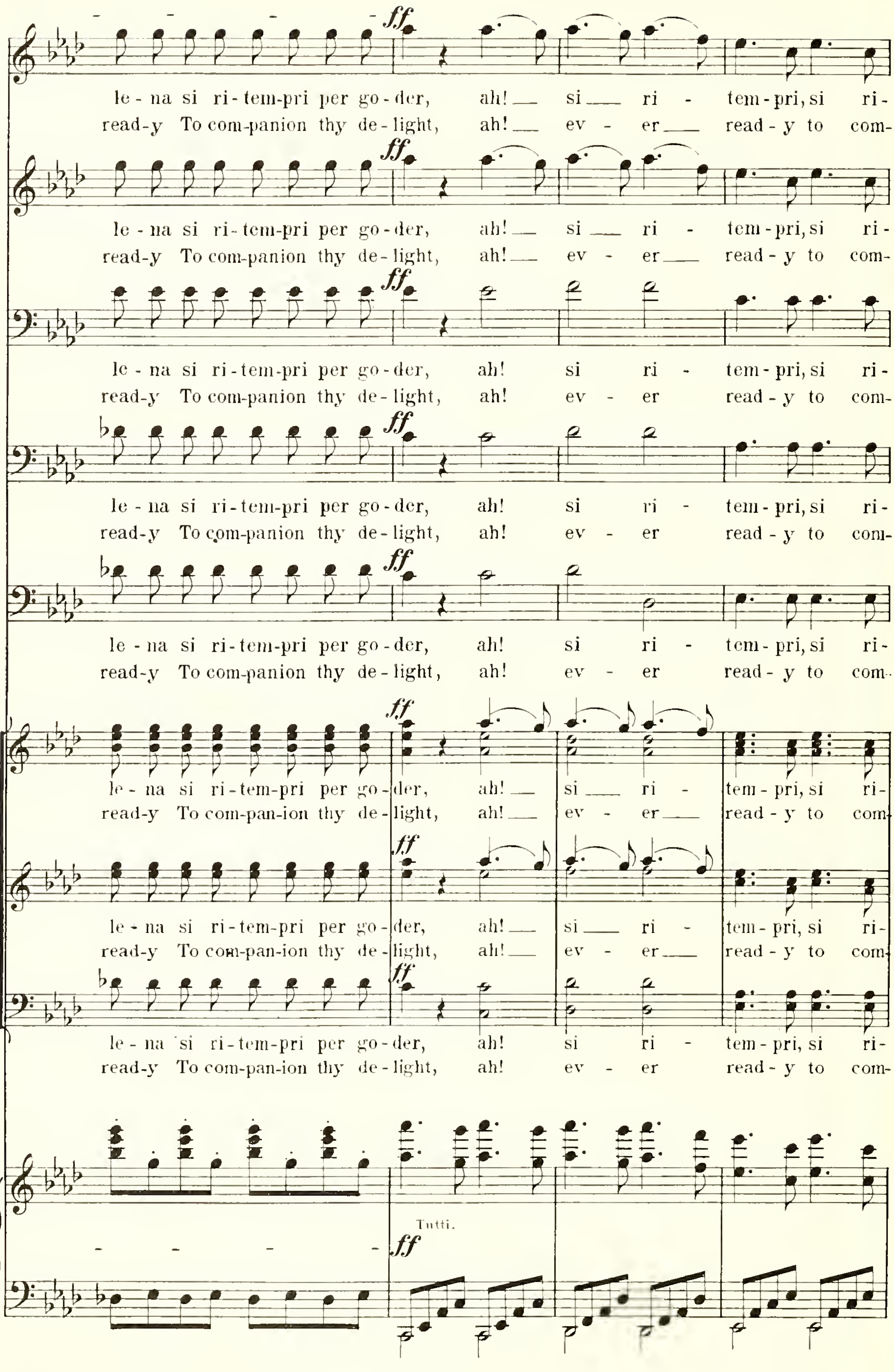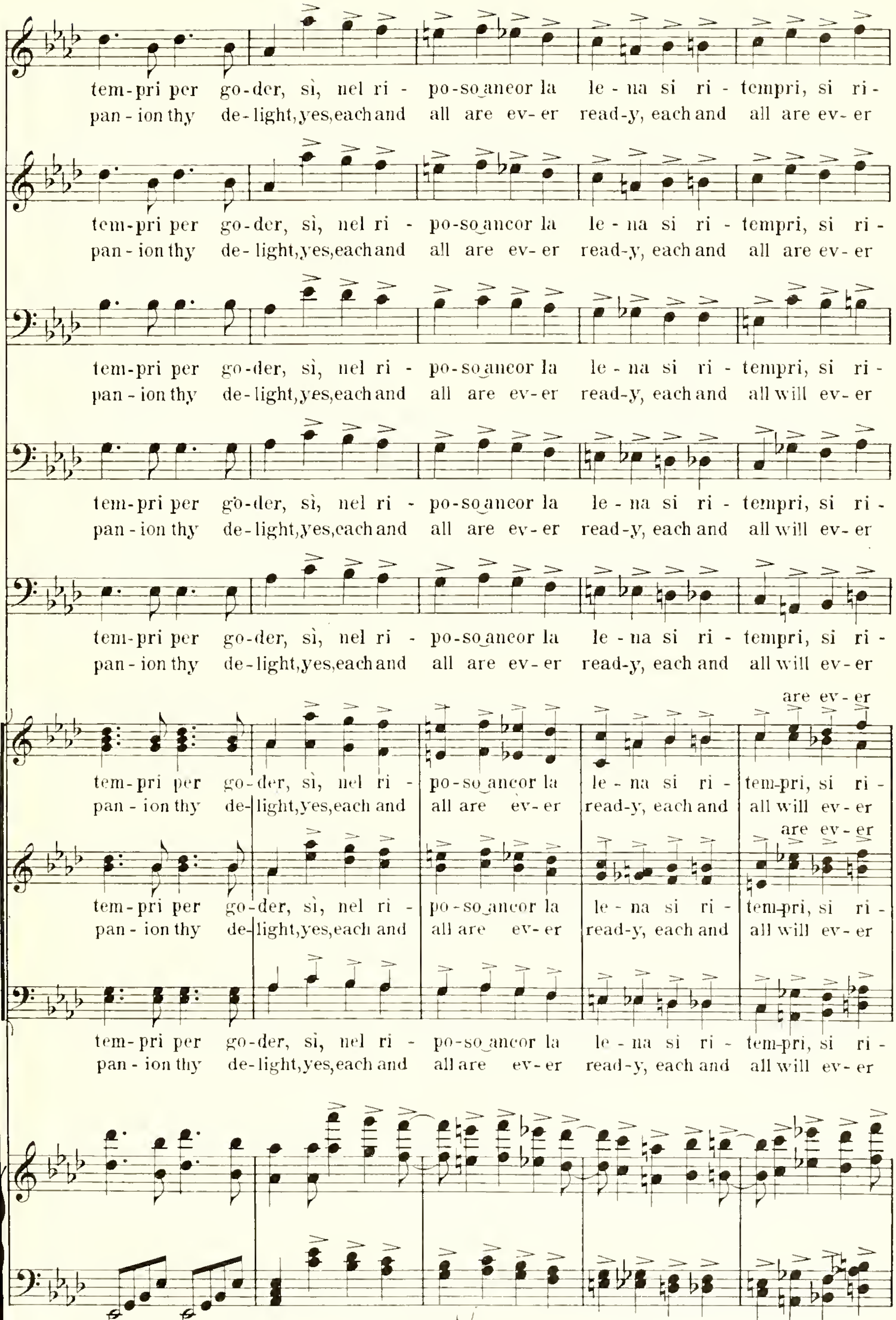



pp e staccate incominciando pp per fare un cresc.
splen - di - do gio - ir. Si ri-de-sta in ciel l'au - ro - ra,
steep each lan - guid sense. See, the morn - ing sun is gleam-ing, pp
splen - di - do gio - ir.
steep each lan - guid sense.
Si ri -
See, the
Baron. pp
Si ri -
See, the
pp e staccate
splen - di - do gio - ir. Si ri - de - sta in ciel l'au - ro - ra,
steep each lan - guid sense. See, the morn - ing sun is gleam-ing, pp
splen - di - do gio - ir.
steep each lan - guid sense.
Si ri -
See, the
pp
splen - di - do gio - ir.
steep each lan - guid sense.
Si ri -
See, the
p cresc. - - poi - -
e n'è for - za di par - tir;
Let us now de - part from hence;
desta in ciel l'au - ro - ra,
morn - ing sun is gleaming,
e n'è for - za di par -
Let us now de - part from
desta in ciel l'au - ro - ra,
morn - ing sun is gleaming,
e n'è for - za di par -
Let us now de - part from
e n'è for - za di par - tir;
Let us now de - part from hence;
desta in ciel l'au - ro - ra,
morn - ing sun is gleaming,
e n'è for - za di par -
Let us now de - part from
desta in ciel l'au - ro - ra,
morn - ing sun is gleaming,
e n'è for - za di par -
Let us now de - part from
- a - - poco - a - poco - -
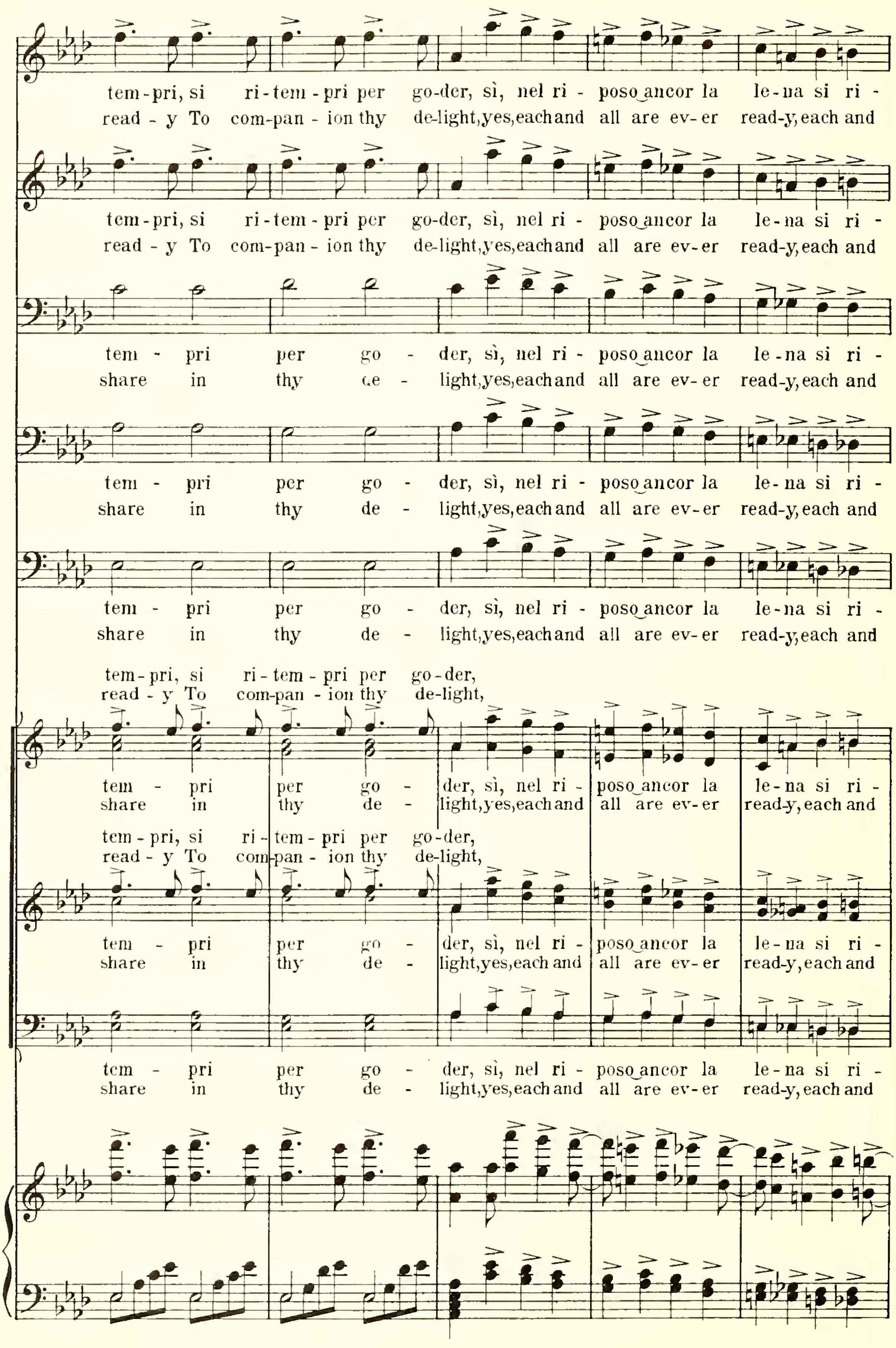

a poco
mer-cè a voi, gen-til si - gno - ra,
In ob-liv-ious slum-ber dream-ing,
tir; mer-cè a voi, gen-til si -
hence; In ob-liv-ious slum-ber
add Ob.& Cl.
a poco
di sì splen-di-do gio - ir.
Let us steep each lan-guid sense.
gno - ra, di sì splen-di-do gio -
dream-ing, Let us steep each lan-guid
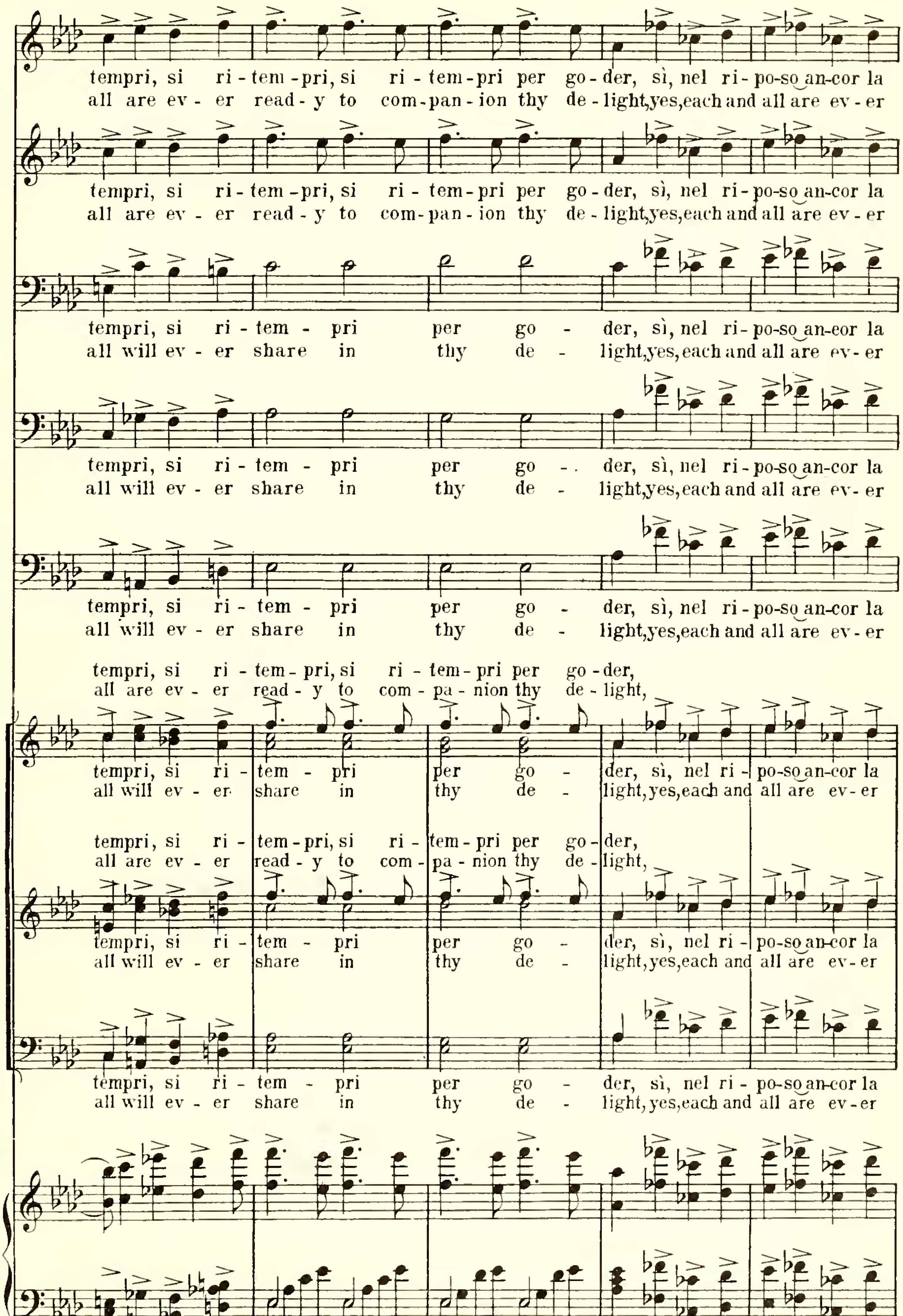

La cit - tà di fe - ste è pie - na,
Take our thanks, oh fair - est la - dy,
ir.
sense.
La cit - tà di fe - ste è
Take our thanks, oh fair - est
add Cor. & Fag.
vol-ge il tem - po dei pia - cer;
For the plea - sure of to - night,
pie - na,
la - dy,
vol-ge il tem - po dei pia -
For the plea - sure of to -
sino

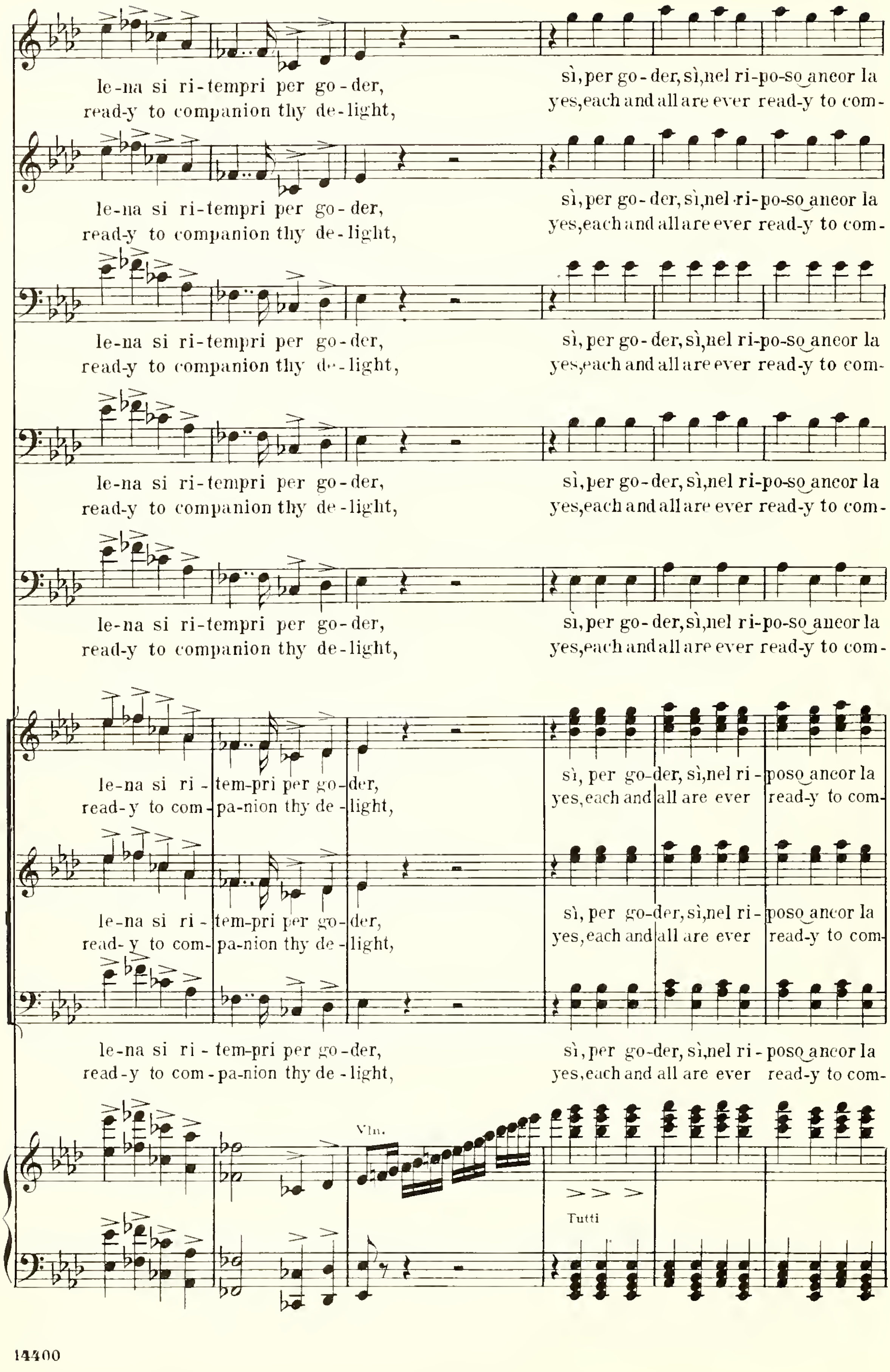

sino
al
nel ri - po-so ancor la le-na, nel ri-poso ancor la
Each and all are ev - er ready, each and all are ev-er
cer;
night;
nel ri - poso ancor la le-na, nel ri-poso ancor la
Each and all are ev-er read-y, each and all are ev-er
Doctor.
Marquis.
add Fl.& Picc.
al
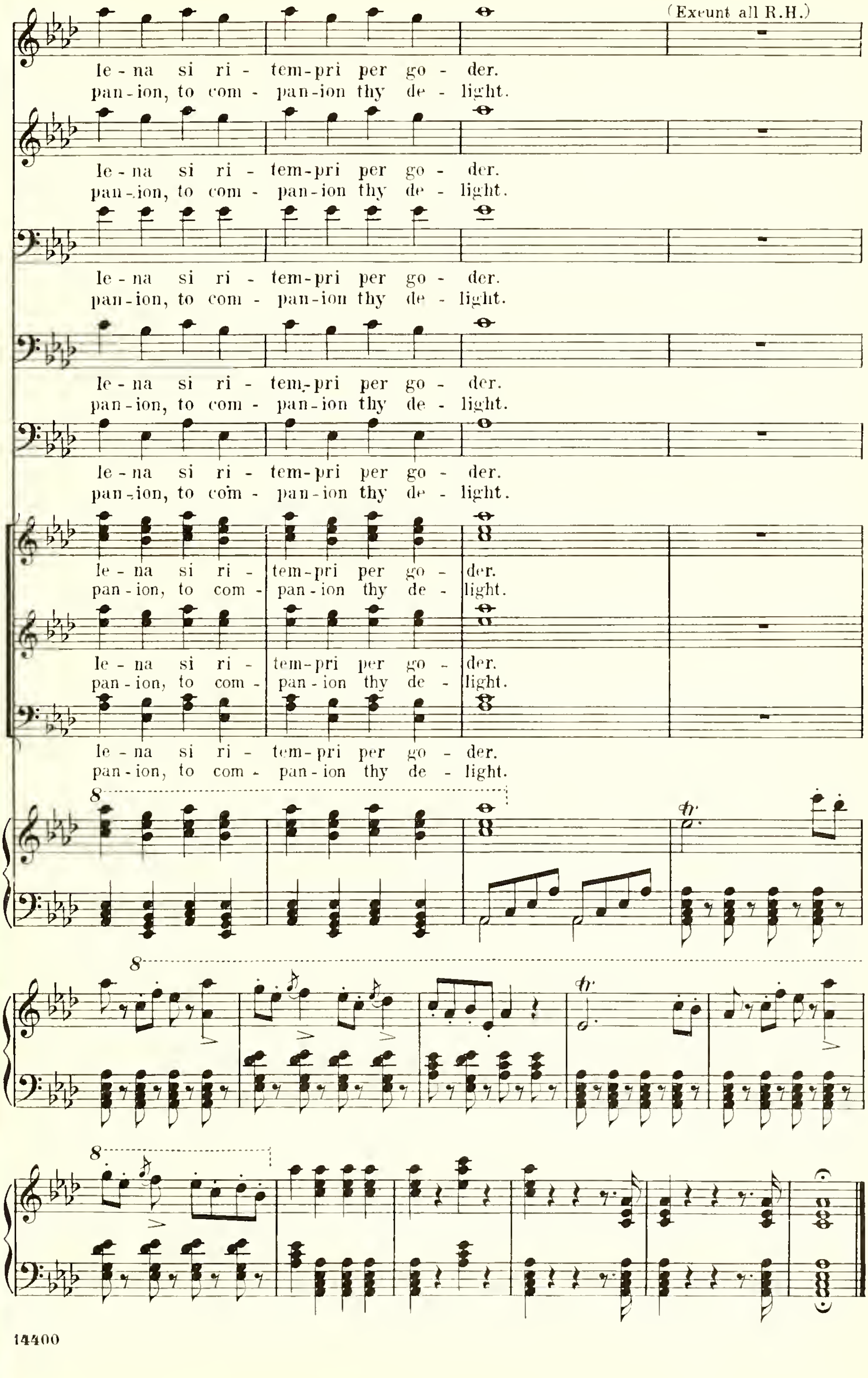

ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-panion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-panion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-panion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-panion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-panion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-pan-ion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-pan-ion thy de - light, ah! ev - er read - y to com-
ff
le - na si ri - tem-pri per go - der, ah! si ri - tem - pri, si ri -
read-y To com-pan-ion thy de - light, ah! ev - er read - y to com-
Tutti.
ff


tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tempri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all are ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tempri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all are ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tempri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tempri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tempri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er
are ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tem-pri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er
are ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tem-pri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er
tem-pri per go-der, sì, nel ri - po-so ancor la le-na si ri-tem-pri, si ri-
pan-ion thy de-light, yes, each and all are ev-er read-y, each and all will ev-er


tem-pri, si ri-tem-pri per go-der, sì, nel ri - poso ancor la le-na si ri -
read - y To com-pan - ion thy de-light, yes, each and all are ev-er read-y, each and
tem-pri, si ri-tem-pri per go-der, sì, nel ri - poso ancor la le-na si ri -
read - y To com-pan - ion thy de-light, yes, each and all are ev-er read-y, each and
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
tem-pri, si ri-tem-pri per go-der,
read - y To com-pan - ion thy de-light,
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
tem-pri, si ri-tem-pri per go-der,
read - y To com-pan - ion thy de-light,
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
tem - pri per go - der, sì, nel ri - poso ancor la le-na si ri -
share in thy de - light, yes, each and all are ev-er read-y, each and
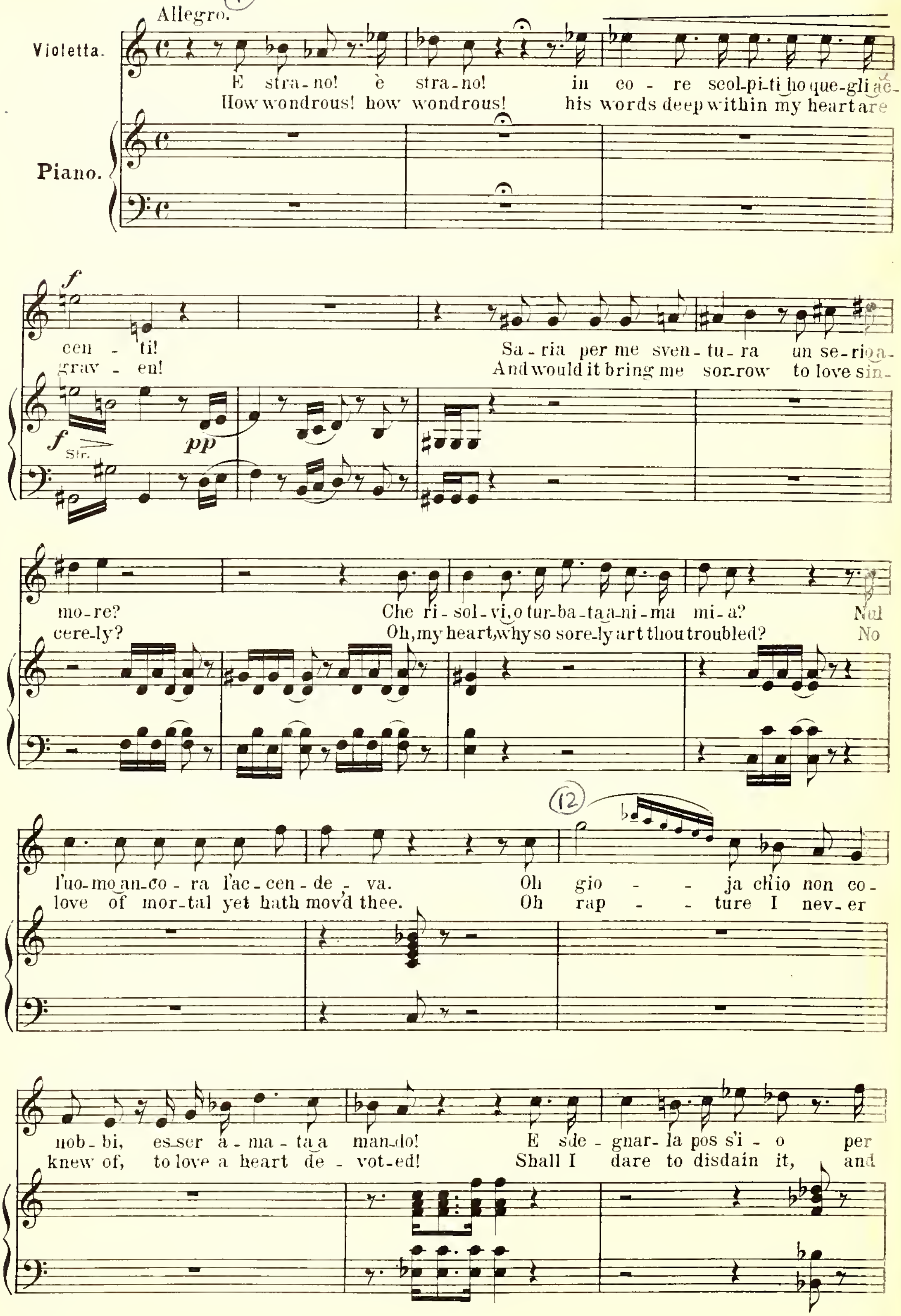

tempri, si ri - tem - pri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all are ev - er read - y to com - pan - ion thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all are ev - er read - y to com - pan - ion thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri, si ri - tem - pri per go - der,
all are ev - er read - y to com - pa - nion thy de - light,
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri, si ri - tem - pri per go - der,
all are ev - er read - y to com - pa - nion thy de - light,
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
tempri, si ri - tem - pri per go - der, sì, nel ri - po-so an-cor la
all will ev - er share in thy de - light, yes, each and all are ev - er
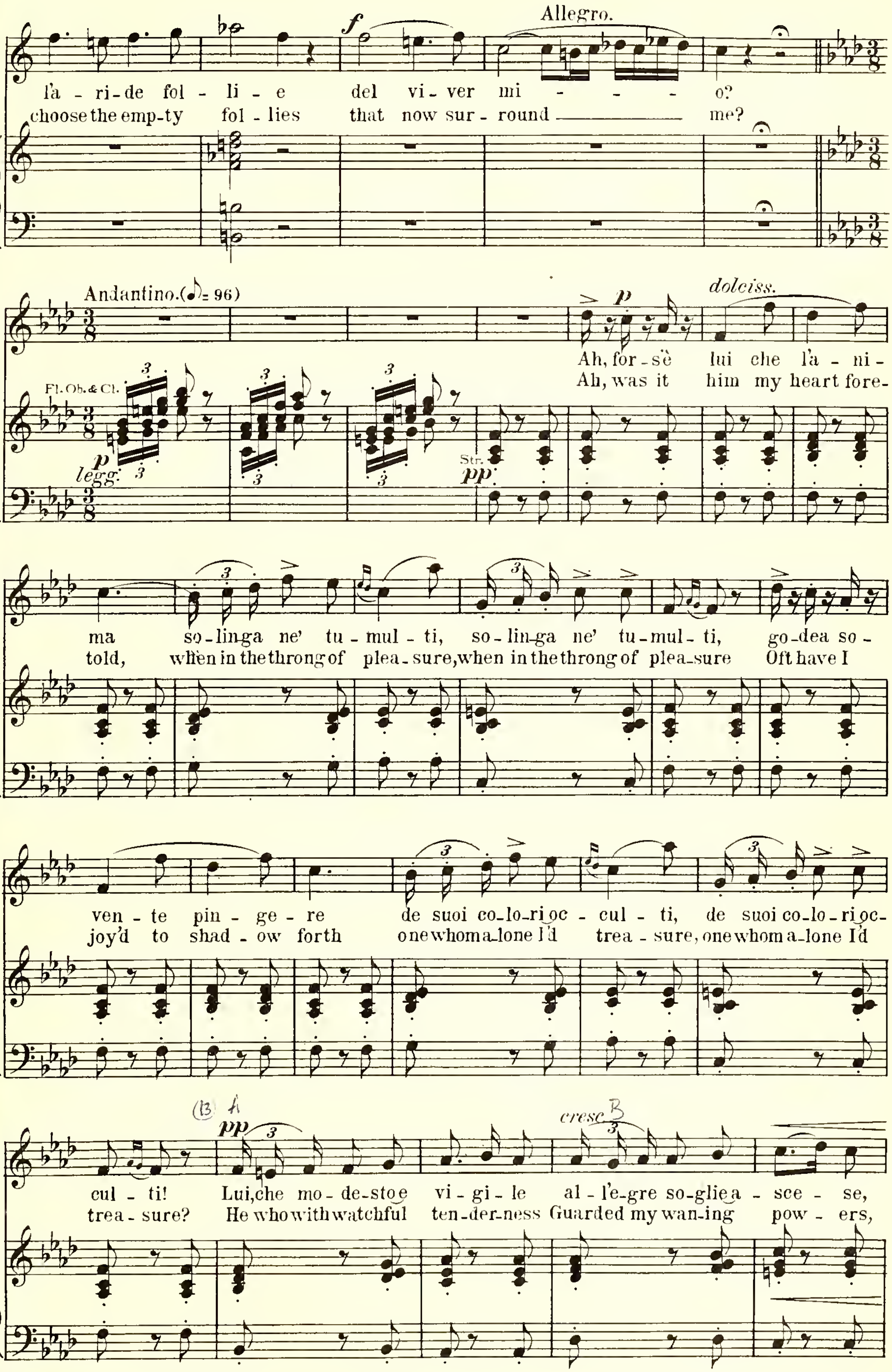

le-na si ri-tempri per go-der,
read-y to companion thy de-light,
sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-
le-na si ri-tempri per go-der,
read-y to companion thy de-light,
sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-
le-na si ri-tempri per go-der,
read-y to companion thy de-light,
sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-
le-na si ri-tempri per go-der,
read-y to companion thy de-light,
sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-
le-na si ri-tempri per go-der,
read-y to companion thy de-light,
sì, per go-der, sì, nel ri-po-so ancor la
yes, each and all are ever read-y to com-
le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,
sì, per go-der, sì, nel ri-poso ancor la
yes, each and all are ever read-y to com-
le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,
sì, per go-der, sì, nel ri-poso ancor la
yes, each and all are ever read-y to com-
le-na si ri-tem-pri per go-der,
read-y to com-pa-nion thy de-light,
sì, per go-der, sì, nel ri-poso ancor la
yes, each and all are ever read-y to com-
Vln.
Tutti
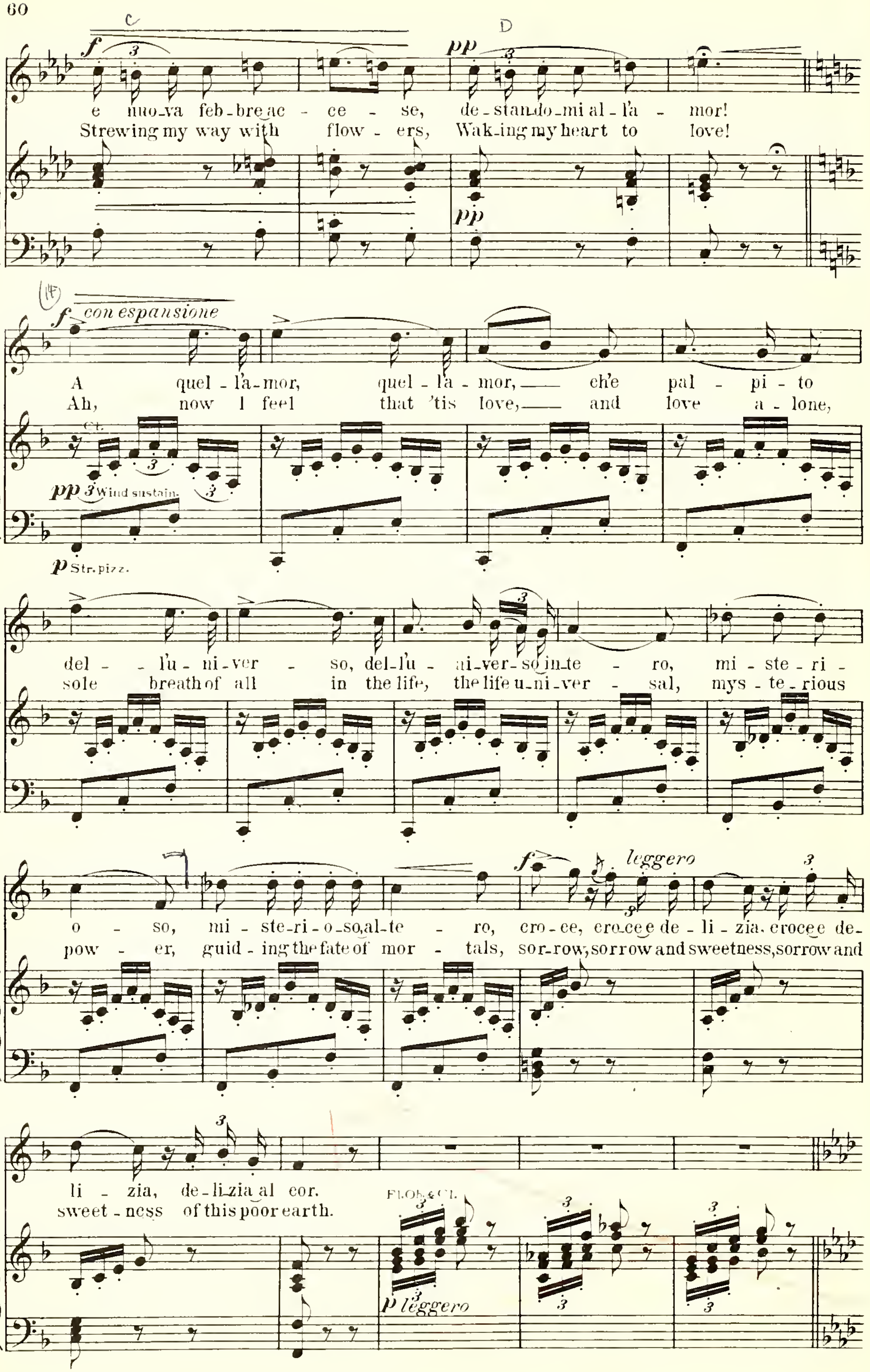

(Exeunt all R.H.)
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
le-na si ri-tem-pri per go-der.
pan-ion, to com-pan-ion thy de-light.
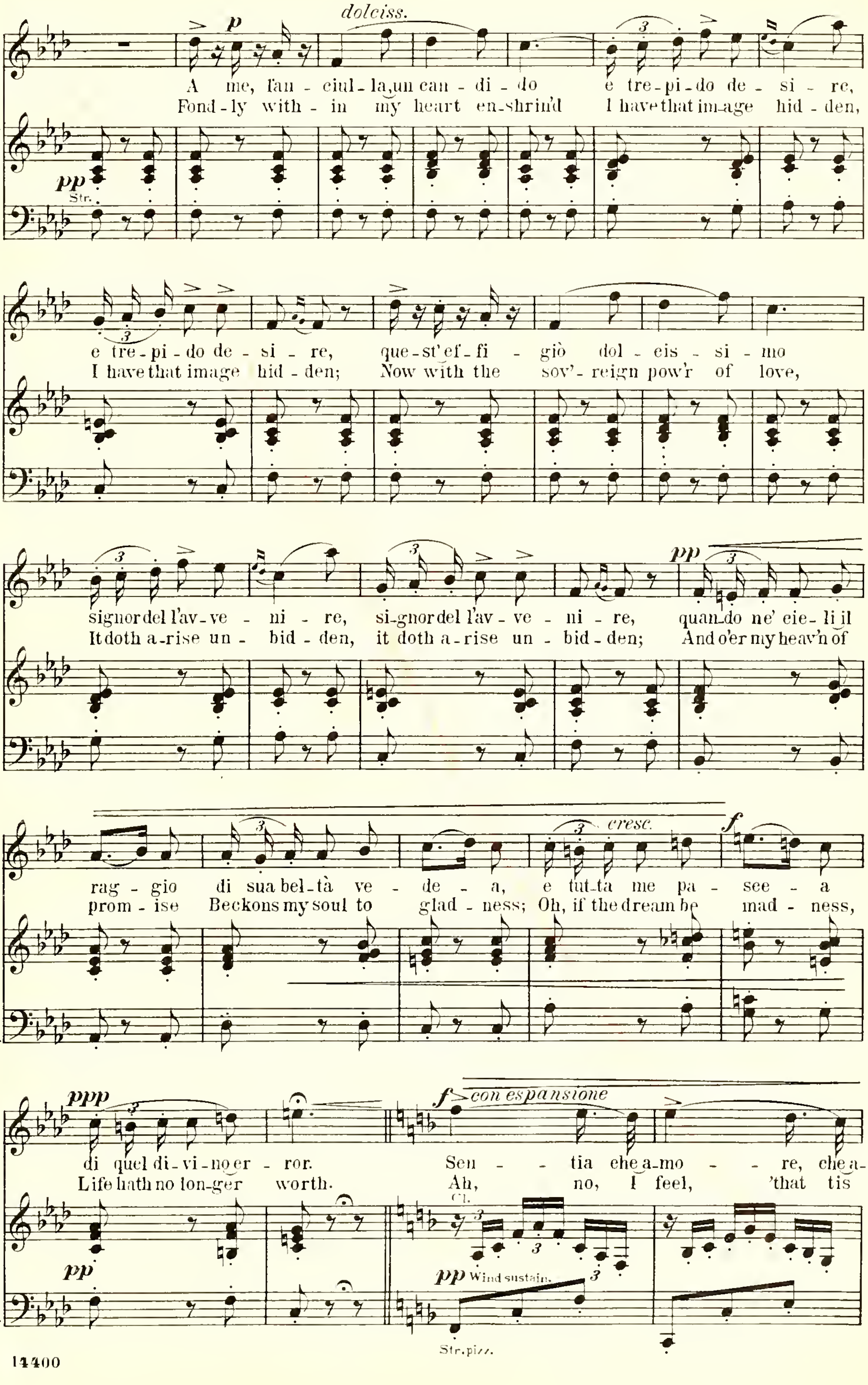
Nº 6. "Ah, fors'è lui che l'anima,,
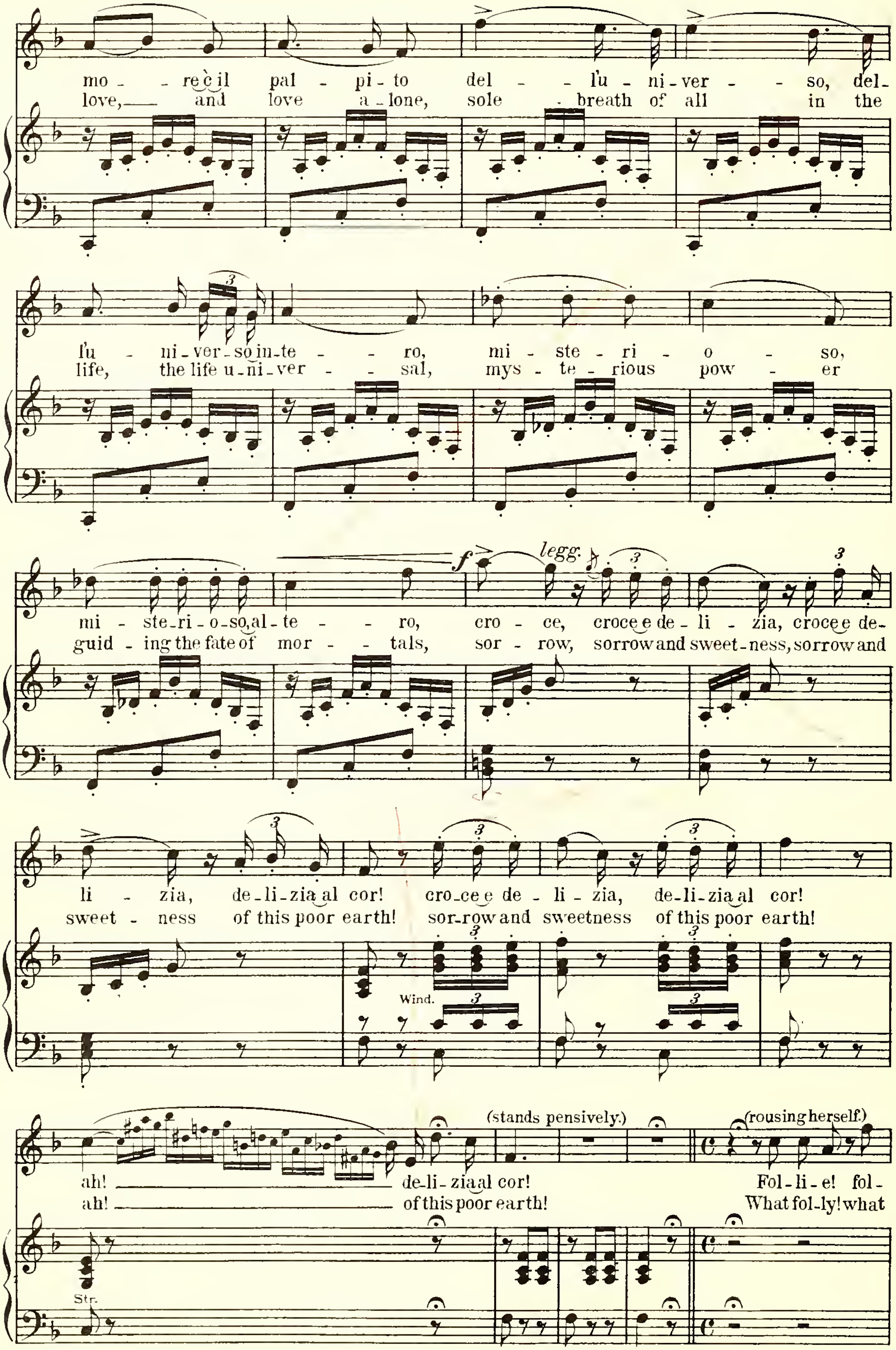
Recit. and Air.
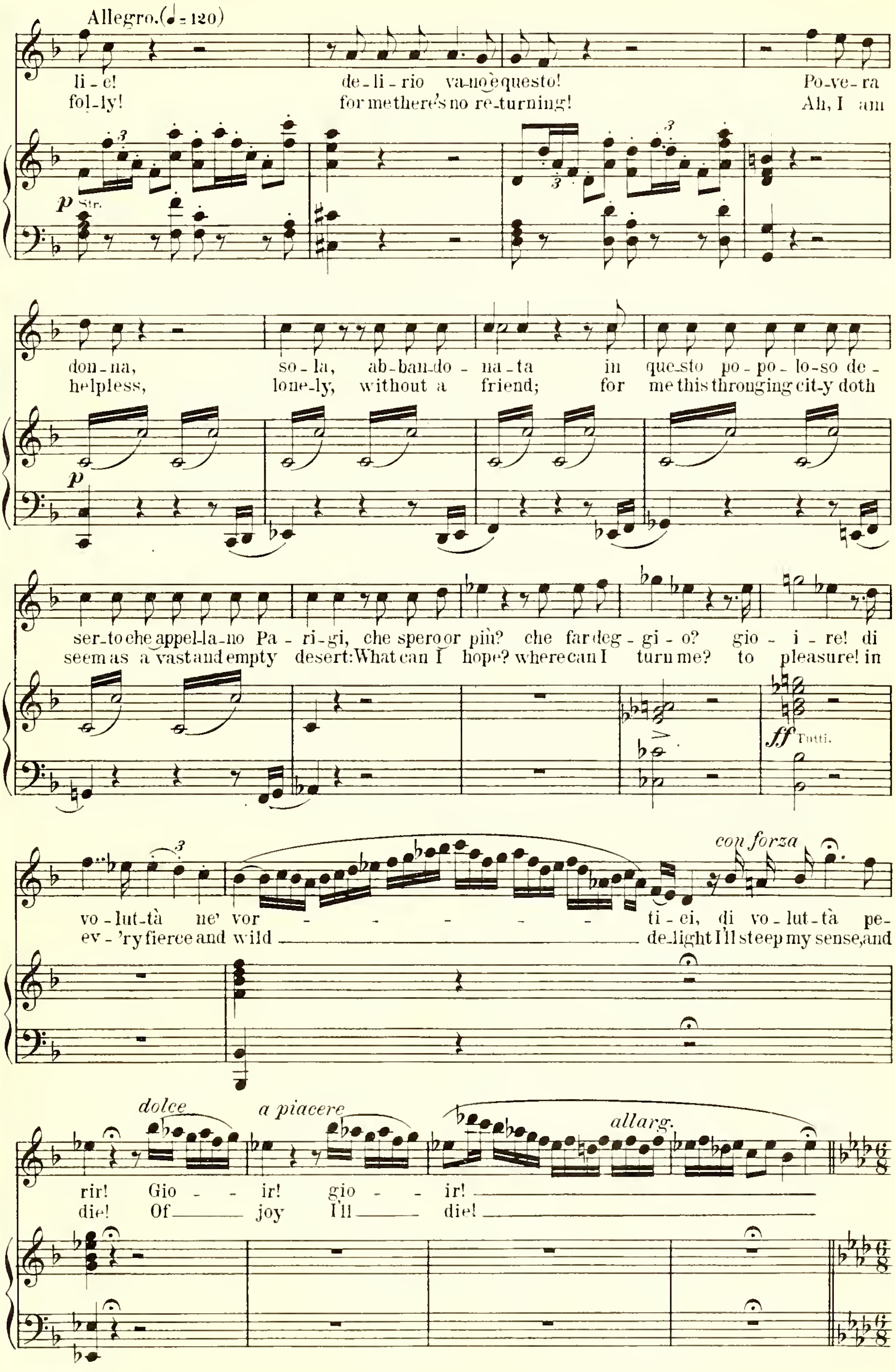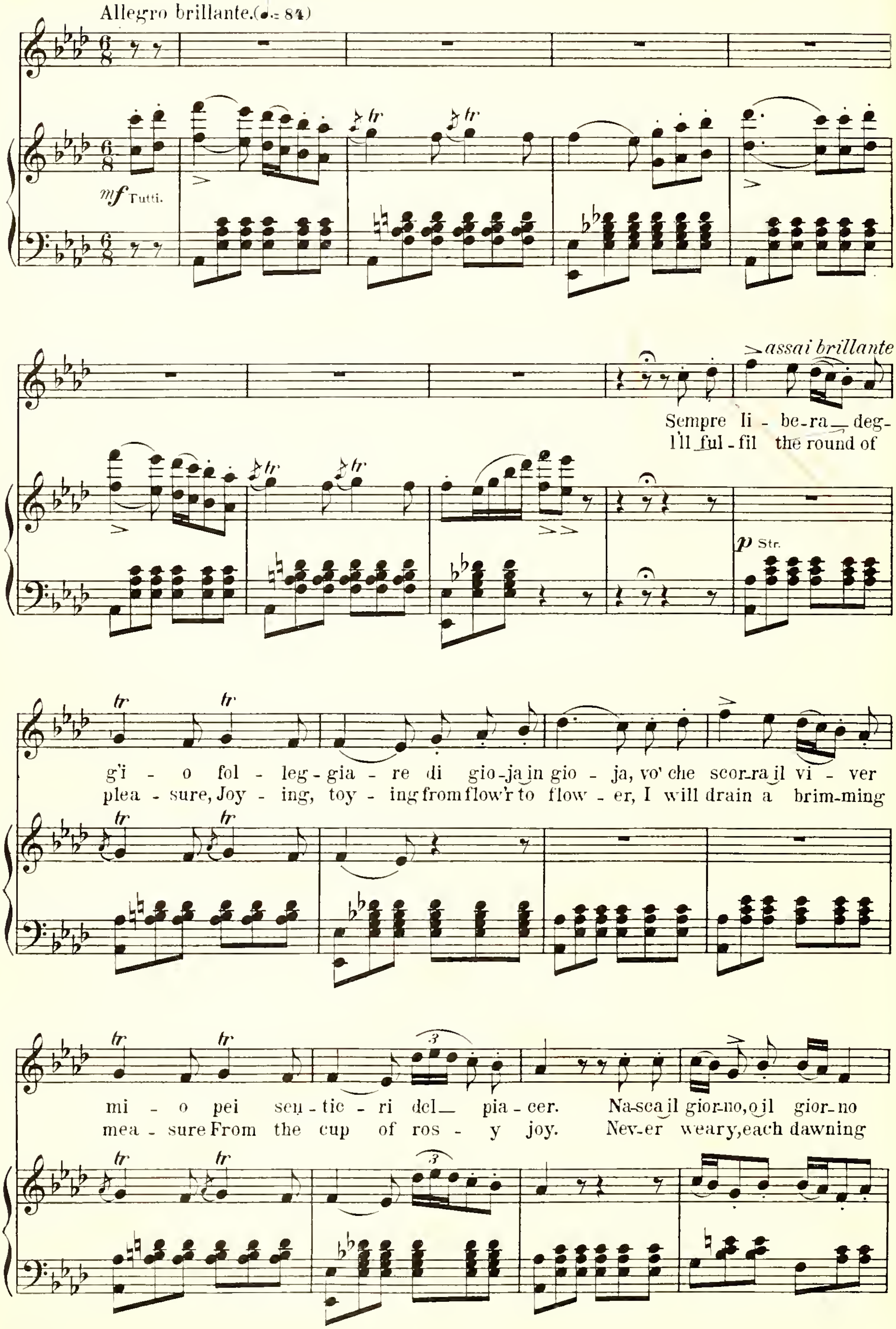



Allegro.
l'a - ri-de fol - li - e del vi-ver mi - - - - o?
choose the emp-ty fol - lies that now sur - round me?
Andantino.(♪= 96)
Fl. Ob. & Cl.
legg.
Str.
dolciss.
Ah, for-sè lui che l'a - ni -
Ah, was it him my heart fore-
ma so-lin-ga ne' tu - mul - ti, so-lin-ga ne' tu - mul - ti, go-dea so -
told, when in the throng of plea - sure, when in the throng of plea-sure Oft have I
ven - te pin - ge - re de suoi co-lo-ri oc - cul - ti, de suoi co-lo-ri oc-
joy'd to shad - ow forth one whom a-lone I'd trea - sure, one whom a-lone I'd
cresc.
cul - ti! Lui, che mo - de-sto e vi - gi - le al - l'e-gre so-glie a - sce - se,
trea - sure? He who with watchful ten-der-ness Guarded my wan-ing pow - ers,
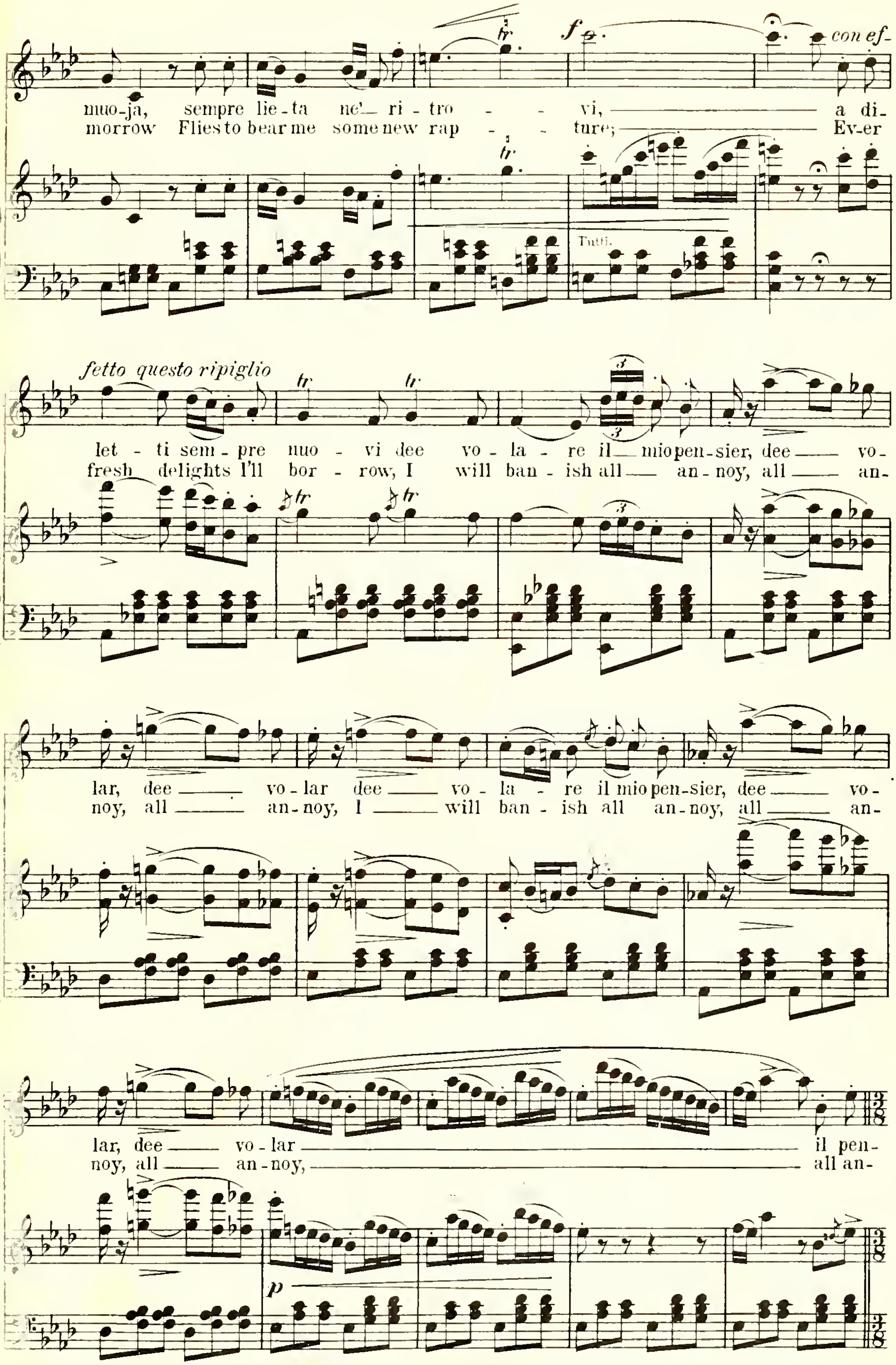

C
D
f
pp
e nuo_va feb_bre ac - ce - se, de_stan_do_mi al_l'a - mor!
Strewing my way with flow - ers, Wak_ing my heart to love!
pp
f con espansione
A quel - l'a_mor, quel - l'a - mor, ch'e pal - pi - to
Ah, now I feel that 'tis love, and love a - lone,
pp
Wind sustain.
p Str. pizz.
del - l'u_ni_ver - so, del_l'u - ni_ver_so in_te - ro, mi - ste - ri -
sole breath of all in the life, the life u_ni_ver - sal, mys - te - rious
f
leggero
o - so, mi - ste_ri - o_so,al_te - ro, cro - ce, cro_ce e de - li - zia, croce e de-
pow - er, guid - ing the fate of mor - tals, sor_row, sorrow and sweetness, sorrow and
li - zia, de_li_zia al cor.
sweet - ness of this poor earth.
Fl.Ob.&Cl.
p leggero
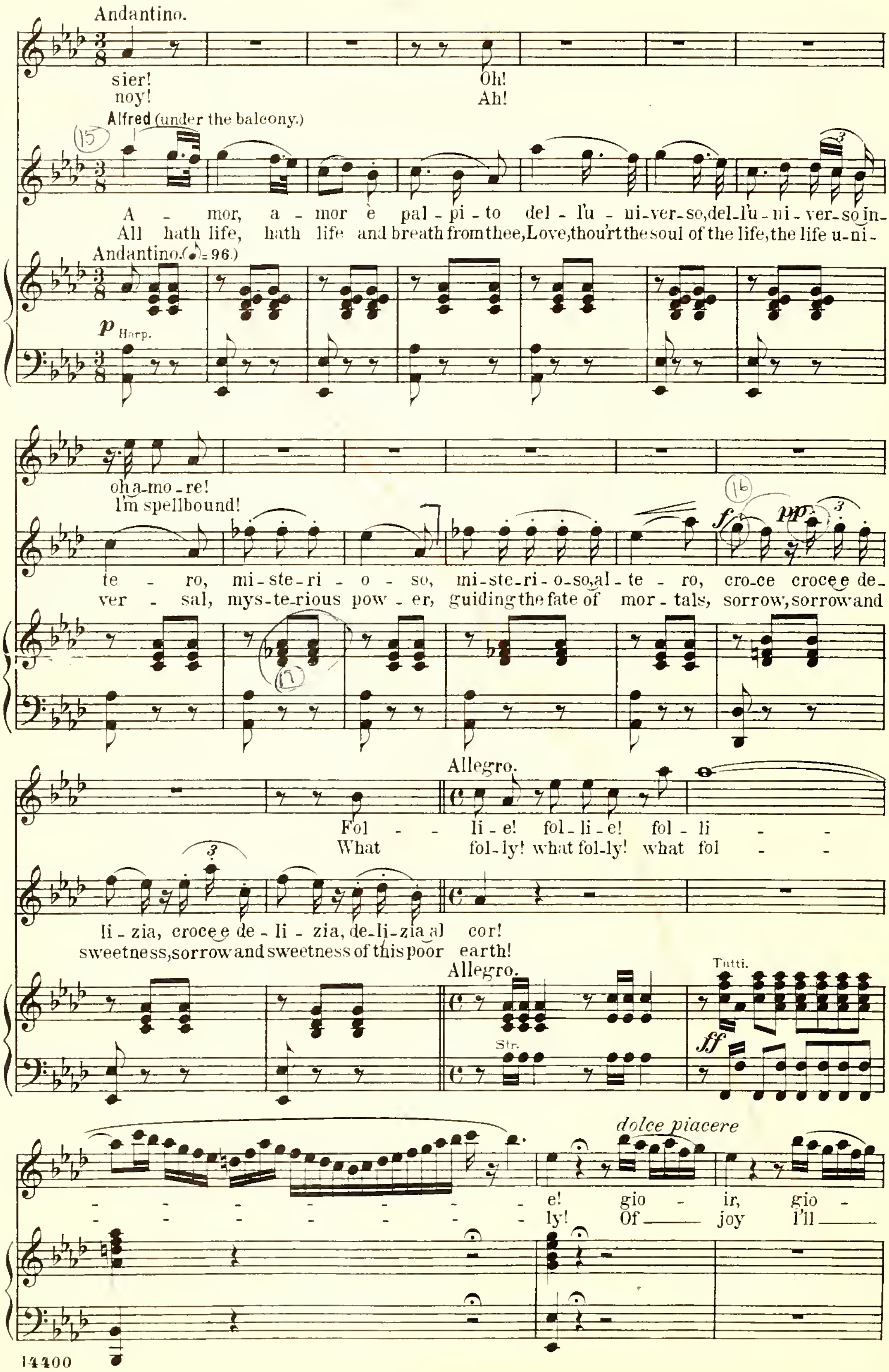

dolciss.
A me, fan-ciul-la,un can-di-do e tre-pi-do de-si-re,
Fond-ly with-in my heart en-shrin'd I have that im-age hid-den,
Str.
e tre-pi-do de-si-re, que-st'ef-fi-giò dol-cis-si-mo
I have that image hid-den; Now with the sov'-reign pow'r of love,
signor del l'av-ve-ni-re, si-gnor del l'av-ve-ni-re, quan-do ne' cie-li il
It doth a-rise un-bid-den, it doth a-rise un-bid-den; And o'er my heav'n of
rag-gio di sua bel-tà ve-de-a, e tut-ta me pa-see-a
prom-ise Beckons my soul to glad-ness; Oh, if the dream be mad-ness,
cresc.
di quel di-vi-no er-ror. Sen-tia che a-mo-re, che a-
Life hath no lon-ger worth. Ah, no, I feel, 'that tis
con espansione
Cl.
Wind sustain.
Str. pizz.
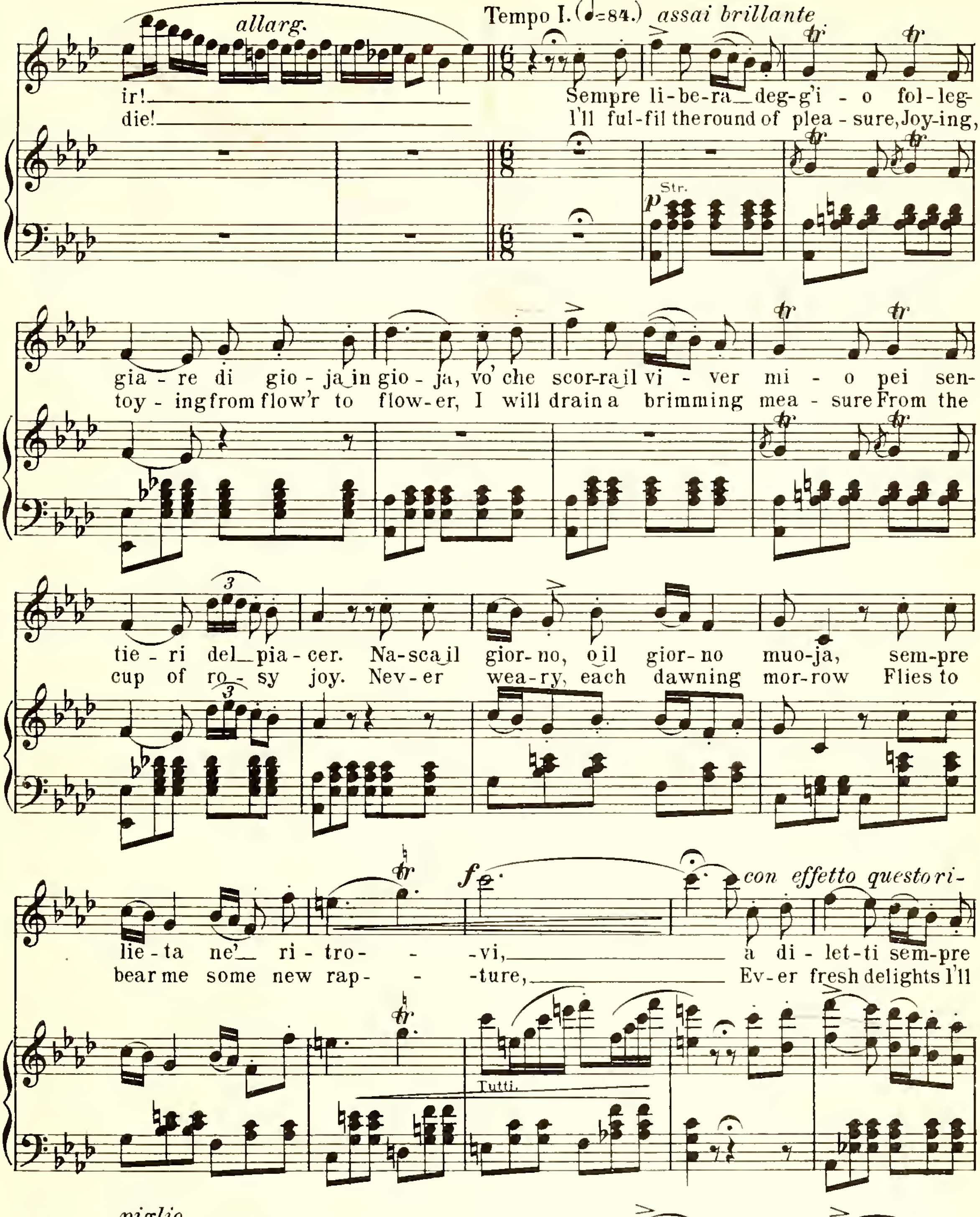

mo - re c'il pal - pi - to del - l'u - ni - ver - so, del-
love, and love a - lone, sole breath of all in the
l'u - ni - ver - so in - te - ro, mi - ste - ri - o - so,
life, the life u - ni - ver - sal, mys - te - rious pow - er
legg.
mi - ste - ri - o - so, al - te - ro, cro - ce, croce e de - li - zia, croce e de-
guid - ing the fate of mor - tals, sor - row, sorrow and sweet - ness, sorrow and
li - zia, de - li - zia al cor! cro - ce e de - li - zia, de - li - zia al cor!
sweet - ness of this poor earth! sor - row and sweetness of this poor earth!
Wind.
(stands pensively.)
(rousing herself.)
ah! de - li - zia al cor! Fol - li - e! fol-
ah! of this poor earth! What fol - ly! what
Str.
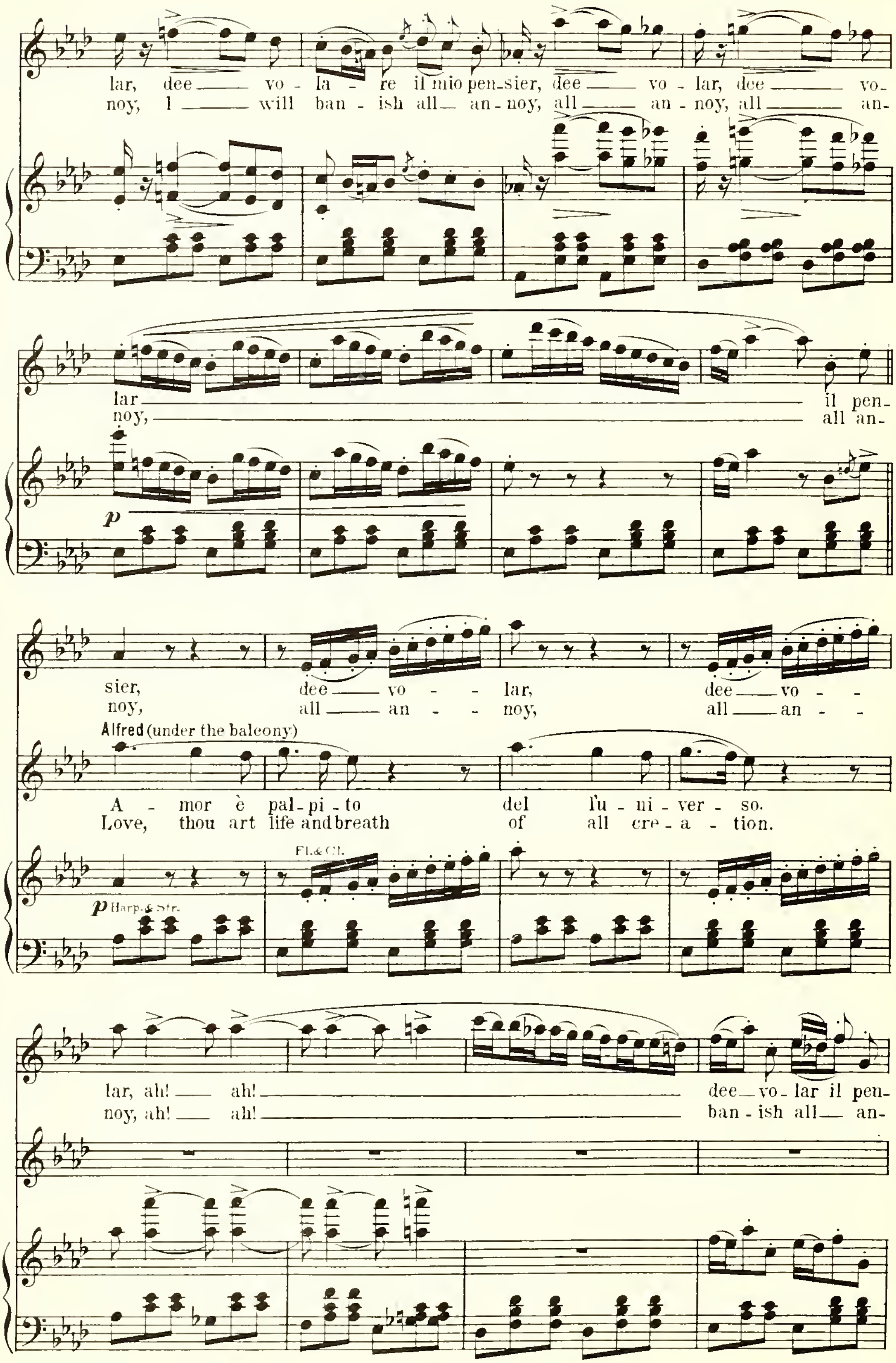

Allegro.(♩= 120)
li - e! de - li - rio va - no è questo! Po - ve - ra
fol - ly! for me there's no re - turning! Ah, I am
p Str.
don - na, so - la, ab - ban - do - na - ta in que - sto po - po - lo - so de -
helpless, lone - ly, without a friend; for me this thronging cit - y doth
p
ser - to che appel - la - no Pa - ri - gi, che spero or più? che far deg - gi - o? gio - i - re! di
seem as a vast and empty desert: What can I hope? where can I turn me? to pleasure! in
ff Tutti.
vo - lut - tà ne' vor - ti - ei, di vo - lut - tà pe -
ev - 'ry fierce and wild de - light I'll steep my sense, and
con forza
dolce a piacere allarg.
rir! Gio - ir! gio - ir!
die! Of joy I'll die!
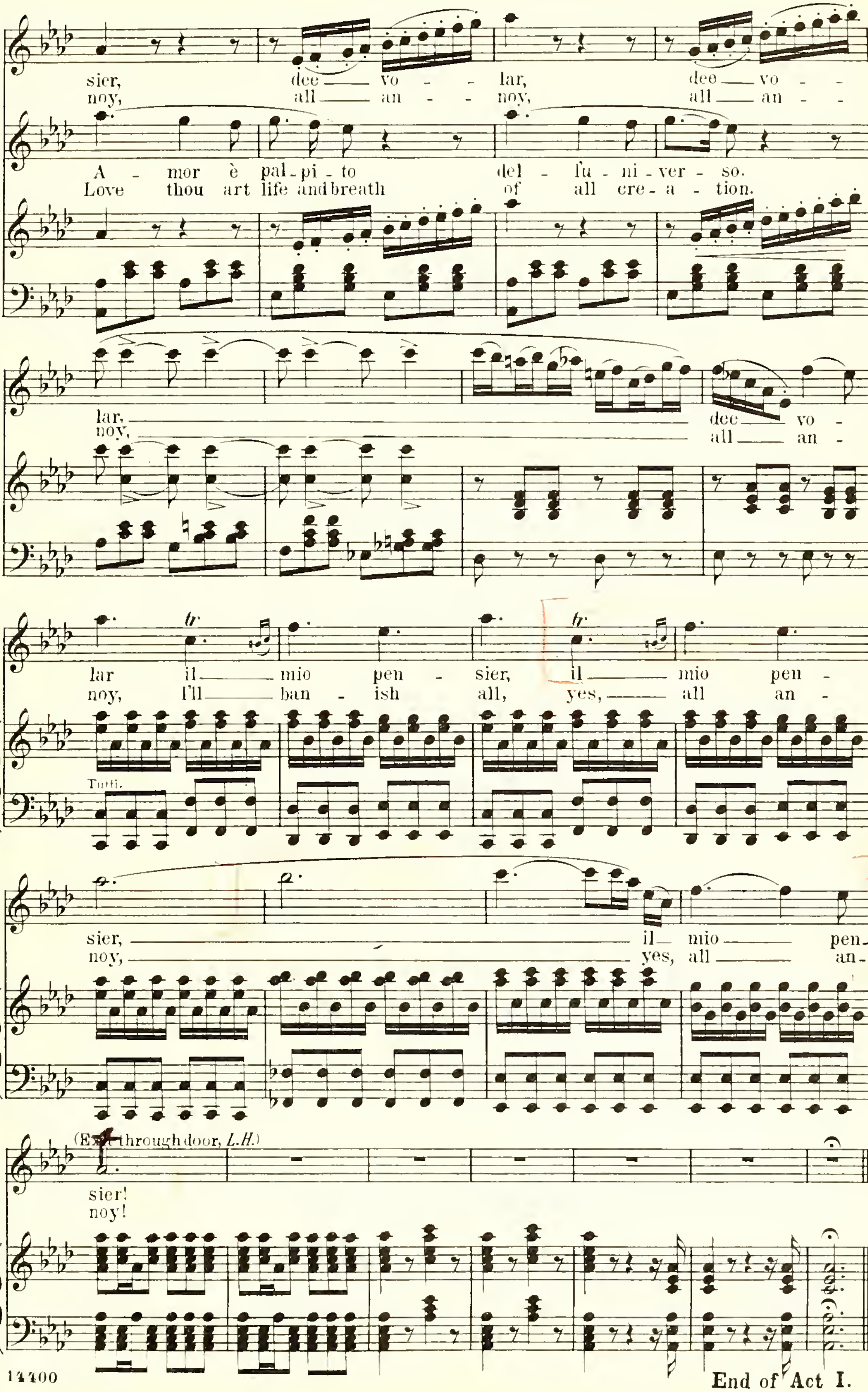

Allegro brillante.(♩.= 84)
mf Tutti.
assai brillante
Sempre li - be-ra deg-
I'll ful - fil the round of
p Str.
g'i - o fol - leg - gia - re di gio-ja in gio - ja, vo' che scor-ra il vi - ver
plea - sure, Joy - ing, toy - ing from flow'r to flow - er, I will drain a brim-ming
mi - o pei sen - tic - ri del pia - cer. Na-sca il gior-no, o il gior-no
mea - sure From the cup of ros - y joy. Nev-er weary, each dawning


f
con ef-
muo-ja, sempre lie-ta ne'ri-tro - vi, a di-
morrow Flies to bear me some new rap - ture; Ever
Tutti.
fetto questo ripiglio
let-ti sem-pre nuo-vi dee vo-la-re il mio pen-sier, dee vo-
fresh delights I'll bor-row, I will ban-ish all an-noy, all an-
lar, dee vo-lar dee vo-la-re il mio pen-sier, dee vo-
noy, all an-noy, I will ban-ish all an-noy, all an-
lar, dee vo-lar il pen-
noy, all an-noy, all an-
p


Andantino.
sier! Oh!
noy! Ah!
Alfred (under the balcony.)
A - mor, a - mor è pal - pi - to del - l'u - ni - ver - so, del - l'u - ni - ver - so in -
All hath life, hath life and breath from thee, Love, thou'rt the soul of the life, the life u - ni -
Andantino.(♪= 96.)
p Harp.
oh a - mo - re!
I'm spellbound!
te - ro, mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro, cro - ce croce e de -
ver - sal, mys - te - rious pow - er, guiding the fate of mor - tals, sorrow, sorrow and
Allegro.
Fol - li - e! fol - li - e! fol - li - -
What fol - ly! what fol - ly! what fol - -
li - zia, croce e de - li - zia, de - li - zia al cor!
sweetness, sorrow and sweetness of this poor earth!
Allegro.
Str.
Tutti.
ff
dolce piacere
e! gio - ir, gio -
ly! Of joy I'll


allarg.
Tempo I. (♩=84.) assai brillante
ir!
die!
Sempre li-be-ra deg-g'i - o fol-leg-
I'll ful-fil the round of plea - sure, Joy-ing,
Str.
p
gia - re di gio - ja in gio - ja, vo' che scor-ra il vi - ver mi - o pei sen-
toy - ing from flow'r to flow-er, I will drain a brimming mea - sure From the
tie - ri del pia - cer. Na-sca il gior-no, o il gior-no muo-ja, sem-pre
cup of ro - sy joy. Nev - er wea-ry, each dawning mor-row Flies to
f
con effetto questo ri-
lie - ta ne' ri - tro - - vi, a di - let-ti sem-pre
bear me some new rap - - ture, Ev-er fresh delights I'll
Tutti.
piglio
nuo - vi dee vo - la - re il mio pen-sier, dee vo - lar, dee vo-
bor - row, I will ban - ish all an - noy, all an - noy, all an-


lar, dee — vo - la - re il mio pen-sier, dee — vo - lar, dee — vo-
noy, I — will ban - ish all — an - noy, all — an - noy, all — an-
lar — il pen-
noy, — all an-
sier, dee — vo - - lar, dee — vo - -
noy, all — an - - noy, all — an - -
Alfred (under the balcony)
A - mor è pal-pi-to del l'u - ni - ver - so.
Love, thou art life and breath of all cre - a - tion.
Fl. & Cl.
p Harp. & Str.
p
lar, ah! — ah! — dee — vo - lar il pen-
noy, ah! — ah! — ban - ish all — an-


sier, dee — vo - lar, dee — vo -
noy, all — an - noy, all — an -
A - mor è pal - pi - to del - l'u - ni - ver - so.
Love thou art life and breath of all cre - a - tion.
lar, dee — vo -
noy, all — an -
lar il — mio pen - sier, il — mio pen -
noy, I'll — ban - ish all, yes, — all an -
Tutti.
sier, il mio — pen.
noy, yes, all — an.
(Exit through door, L.H.)
sier!
noy!
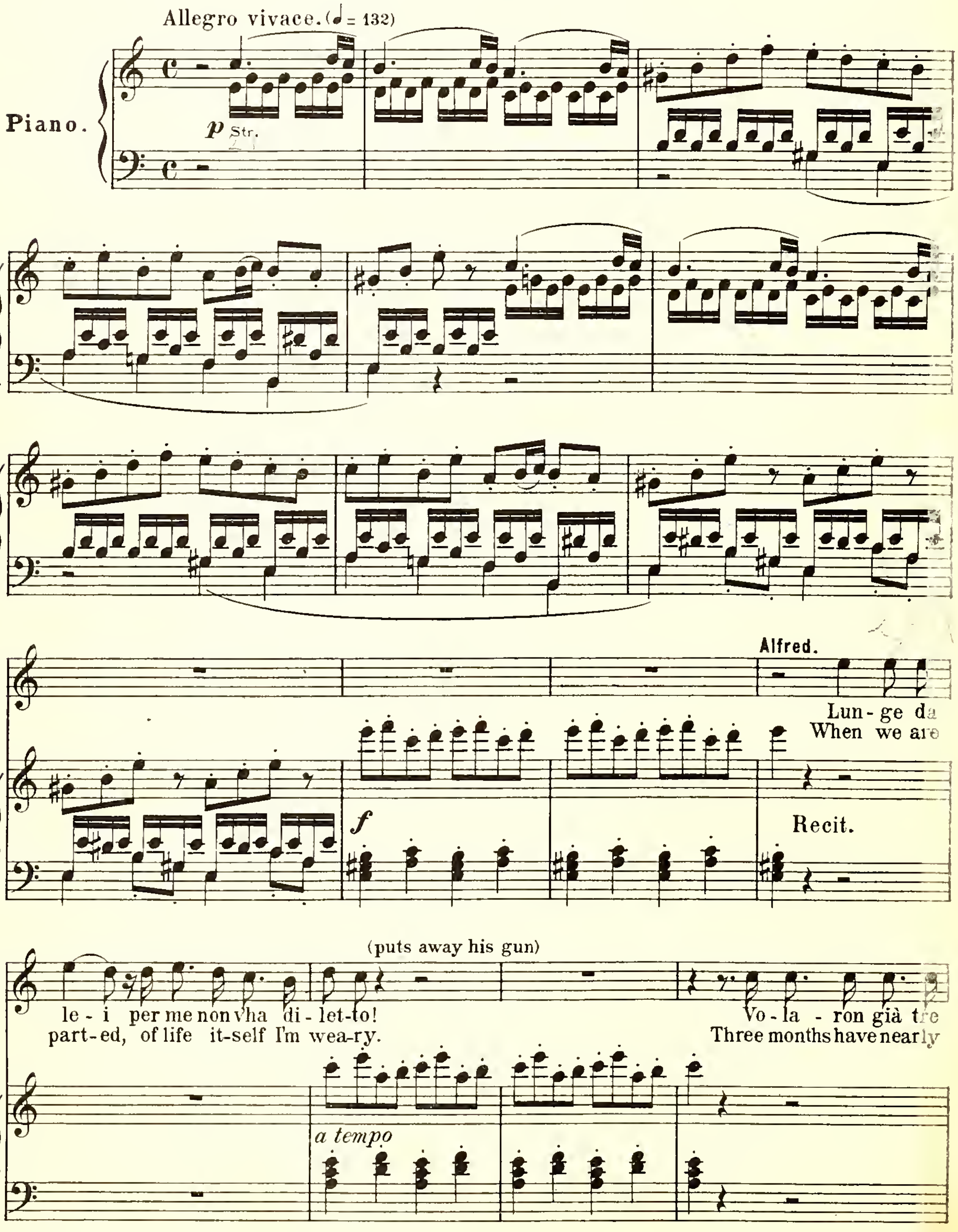
End of Act I.
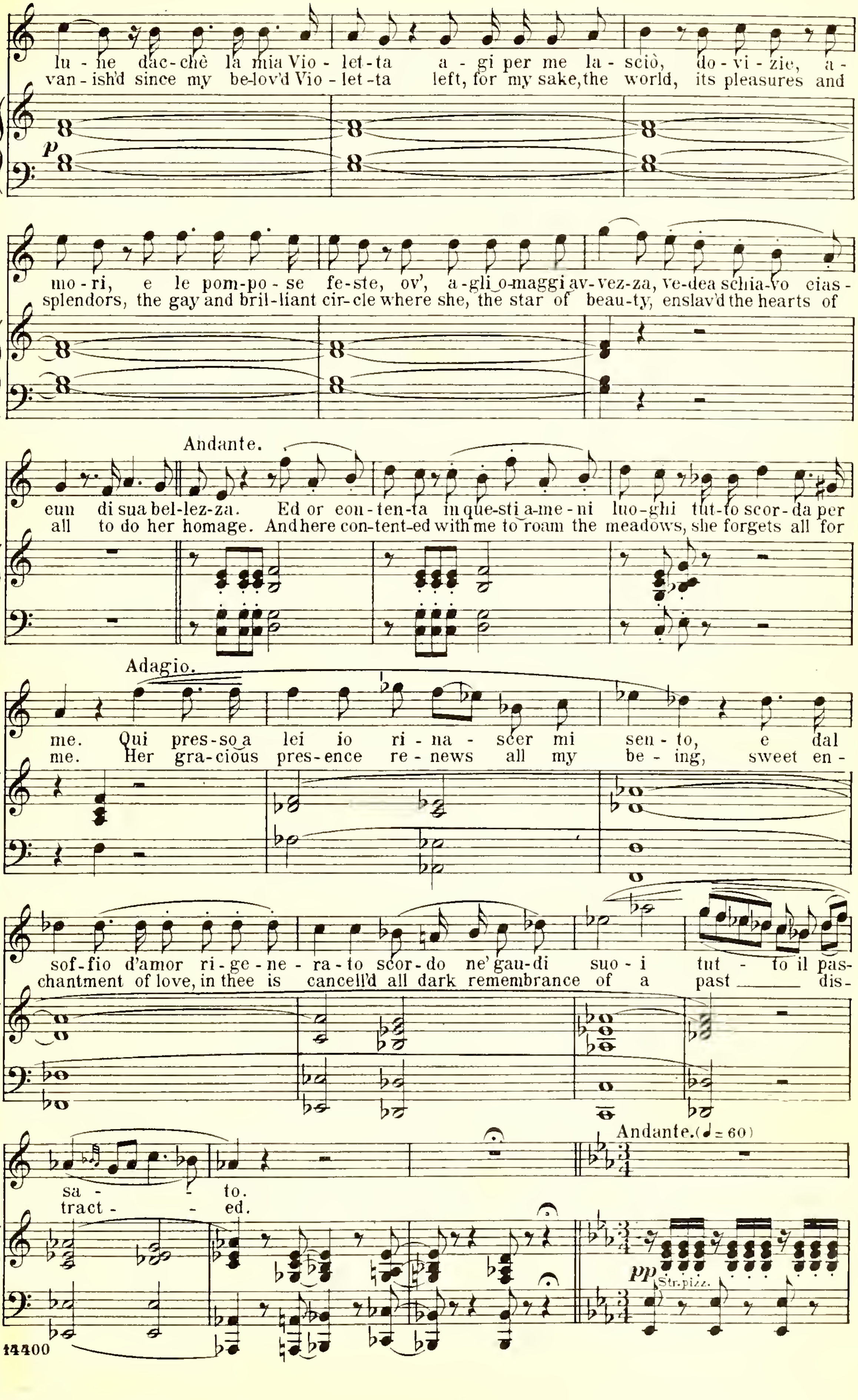
Act II.
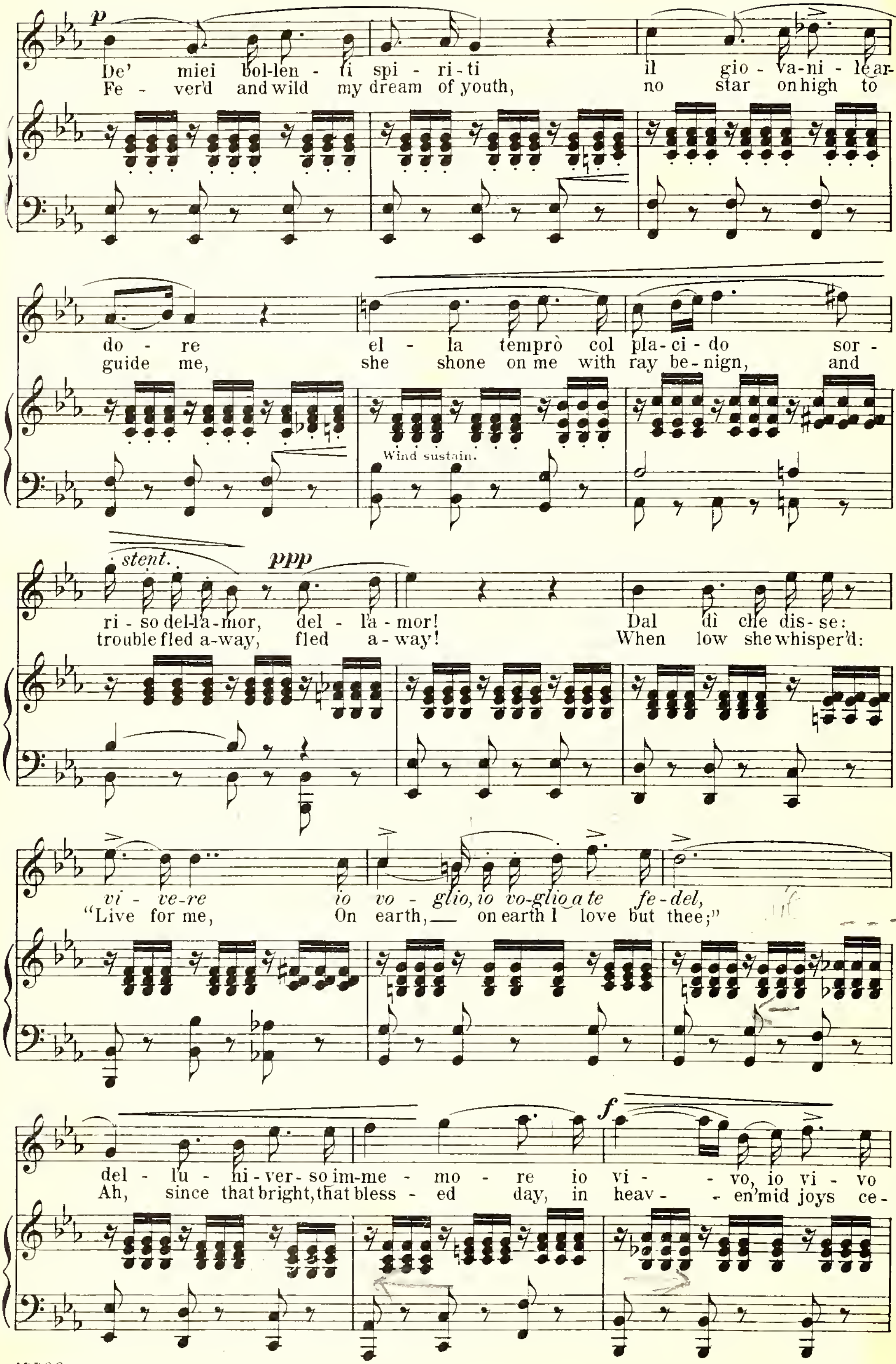
A room on the ground-floor of a country-house near Paris. In the centre, at the back, a mantelpiece with clock, mirror, &c. A glass door on each side shows the garden; two other doors opposite each other. Chairs, tables, books, writing-materials, etc.
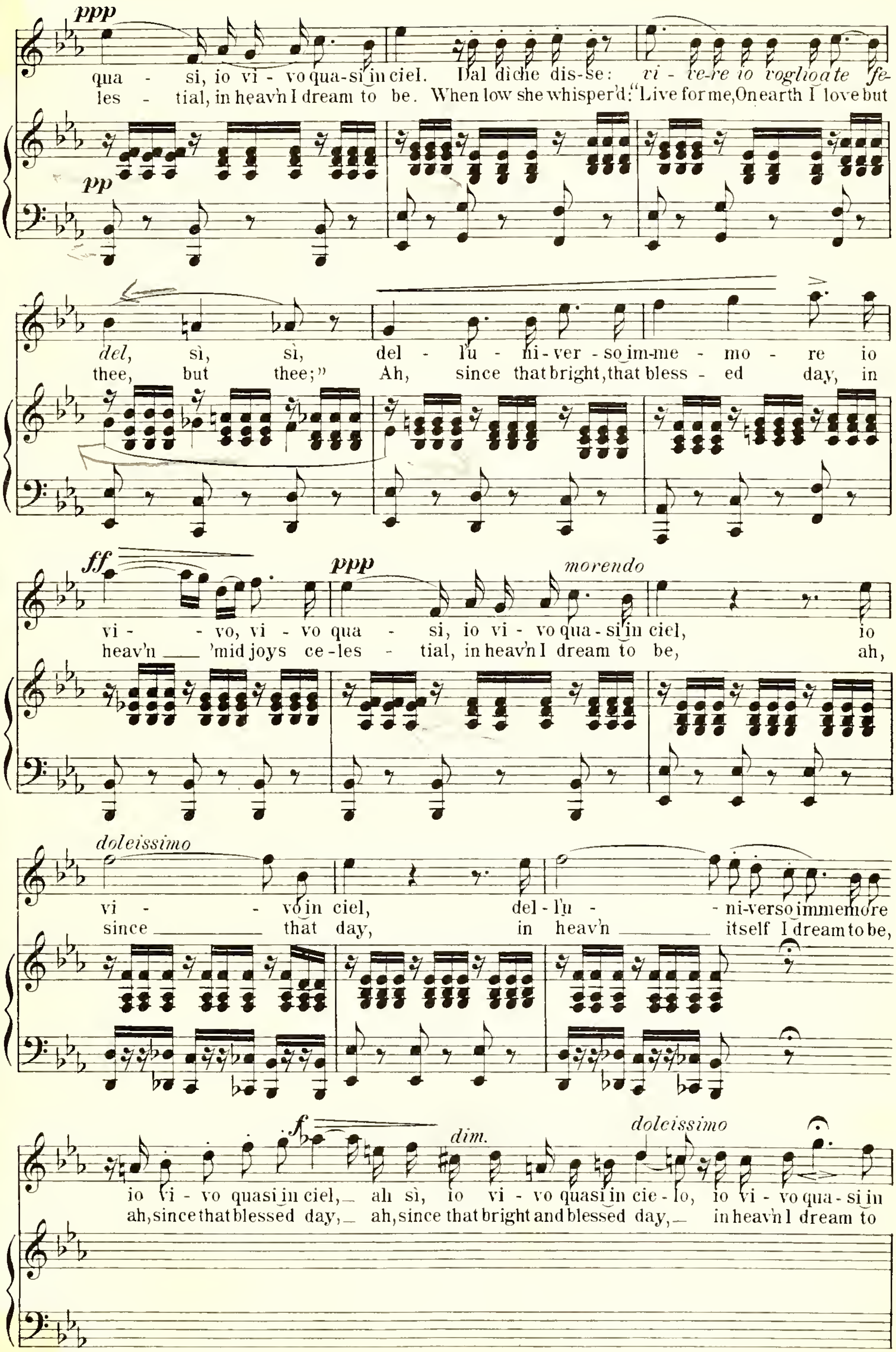
Nº 7. "De' miei bollenti spiriti.„
Recit. and Air.
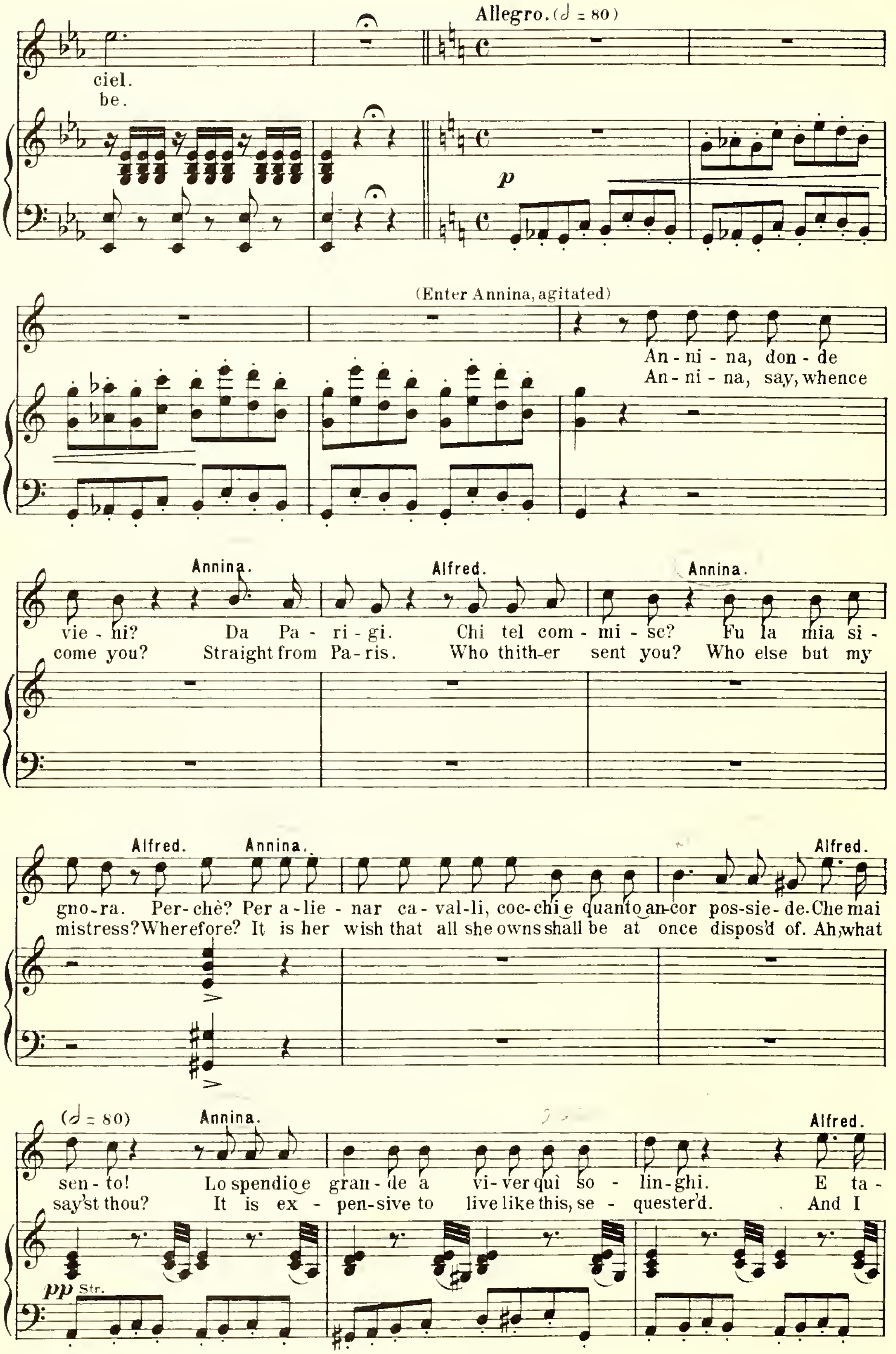
(Enter Alfred in hunting-costume.)
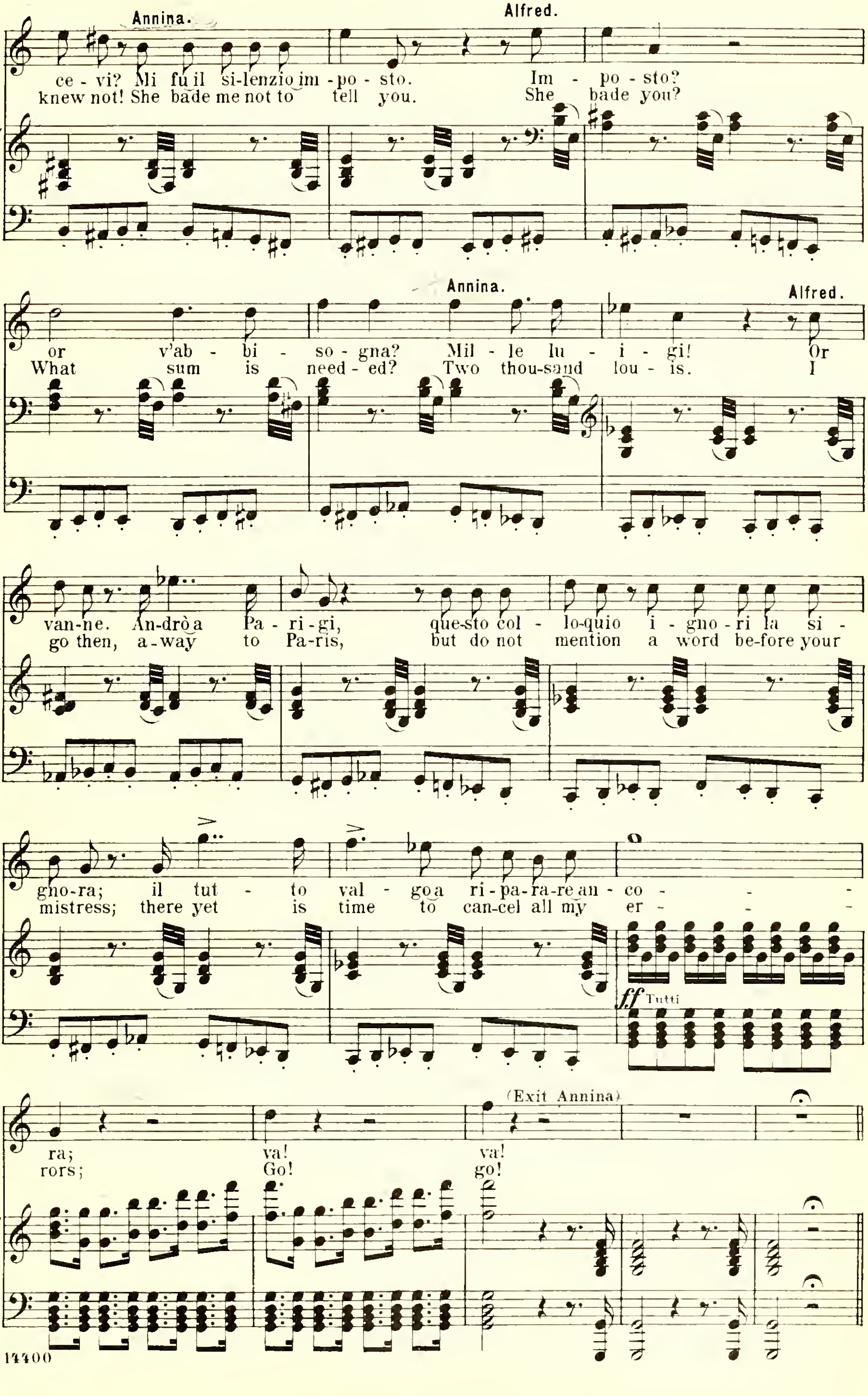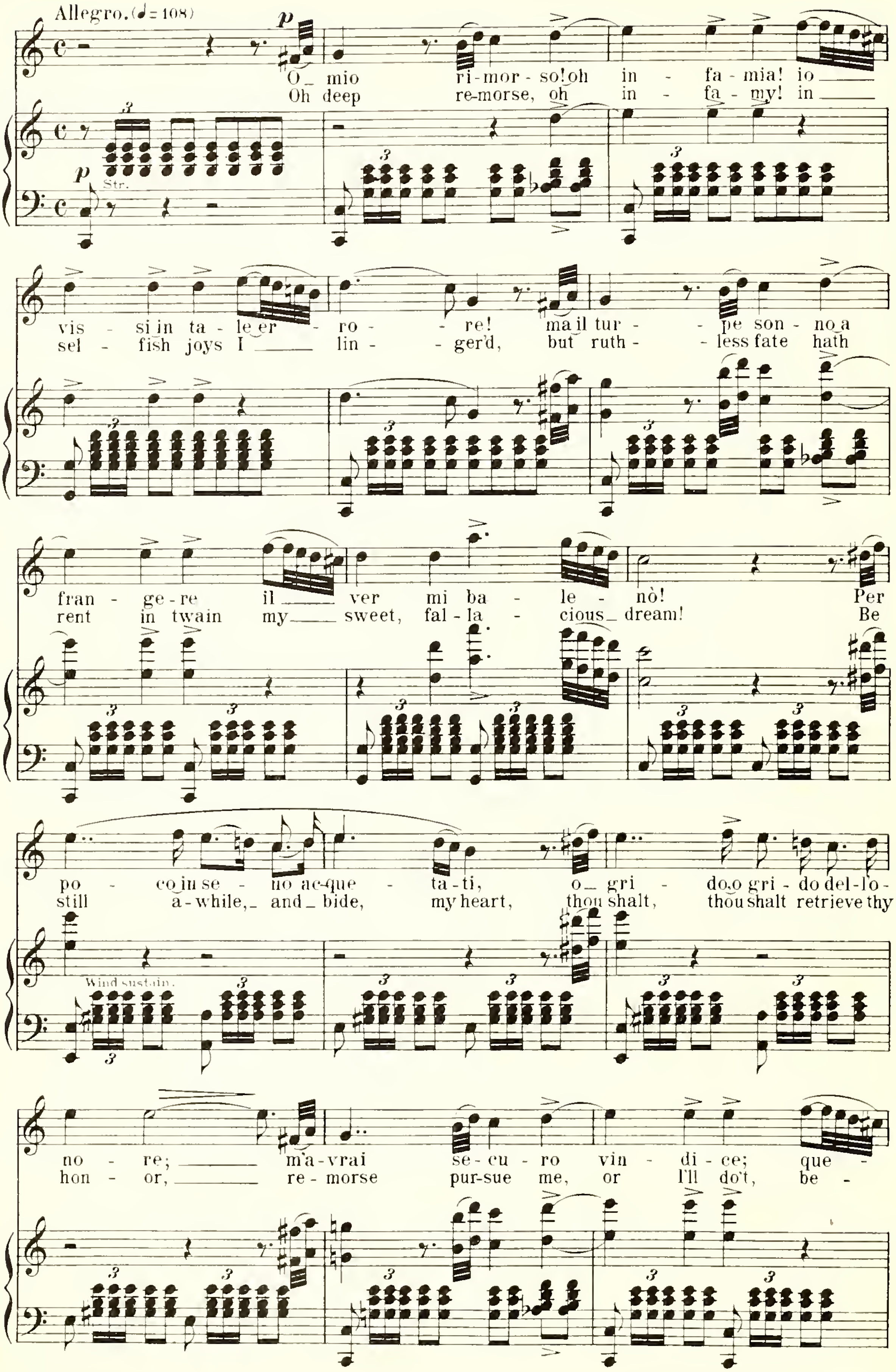



lu - ne dac-chè la mia Vio - let-ta a - gi per me la - sciò, do - vi - zie, a -
van - ish'd since my be-lov'd Vio - let - ta left, for my sake, the world, its pleasures and
mo - ri, e le pom-po - se fe-ste, ov', a - gli o-maggi av-vez-za, ve-dea schia-vo cias -
splendors, the gay and bril-liant cir-cle where she, the star of beau-ty, enslav'd the hearts of
Andante.
eun di sua bel-lez-za. Ed or con-ten-ta in que-sti a-me - ni luo-ghi tut-to scor - da per
all to do her homage. And here con-tent-ed with me to roam the meadows, she forgets all for
Adagio.
me. Qui pres-so a lei io ri - na - scer mi sen - to, e dal
me. Her gra-cious pres-ence re - news all my be - ing, sweet en -
sof-fio d'amor ri - ge - ne - ra - to scor - do ne' gau-di suo - i tut - to il pas -
chantment of love, in thee is cancell'd all dark remembrance of a past dis -
sa - to.
tract - ed.
Andante. (♩= 60)
pp
Str. pizz.
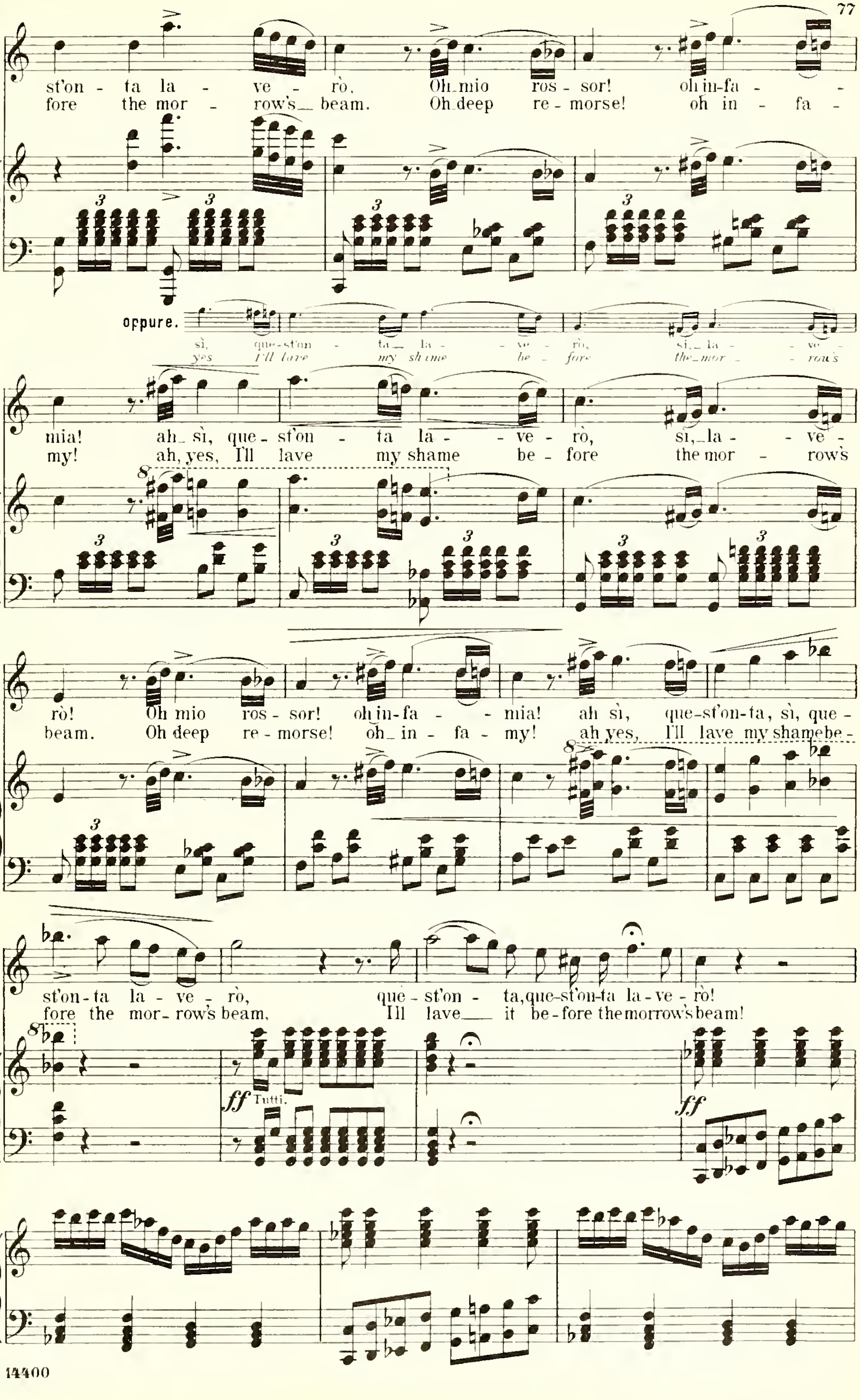

p
De' miei bol-len - ti spi - ri - ti il gio - va-ni - le ar-
Fe - ver'd and wild my dream of youth, no star on high to
do - re el - la temprò col pla-ci - do sor -
guide me, she shone on me with ray be-nign, and
Wind sustain.
stent.
ppp
ri - so del-l'a-mor, del - l'a - mor! Dal dì che dis - se:
trouble fled a-way, fled a - way! When low she whisper'd:
vi - ve-re io vo - glio, io vo-glio a te fe-del,
"Live for me, On earth, — on earth I love but thee;"
f
del - l'u - ni-ver- so im-me - mo - re io vi - - vo, io vi - vo
Ah, since that bright, that bless - ed day, in heav - - en'mid joys ce -
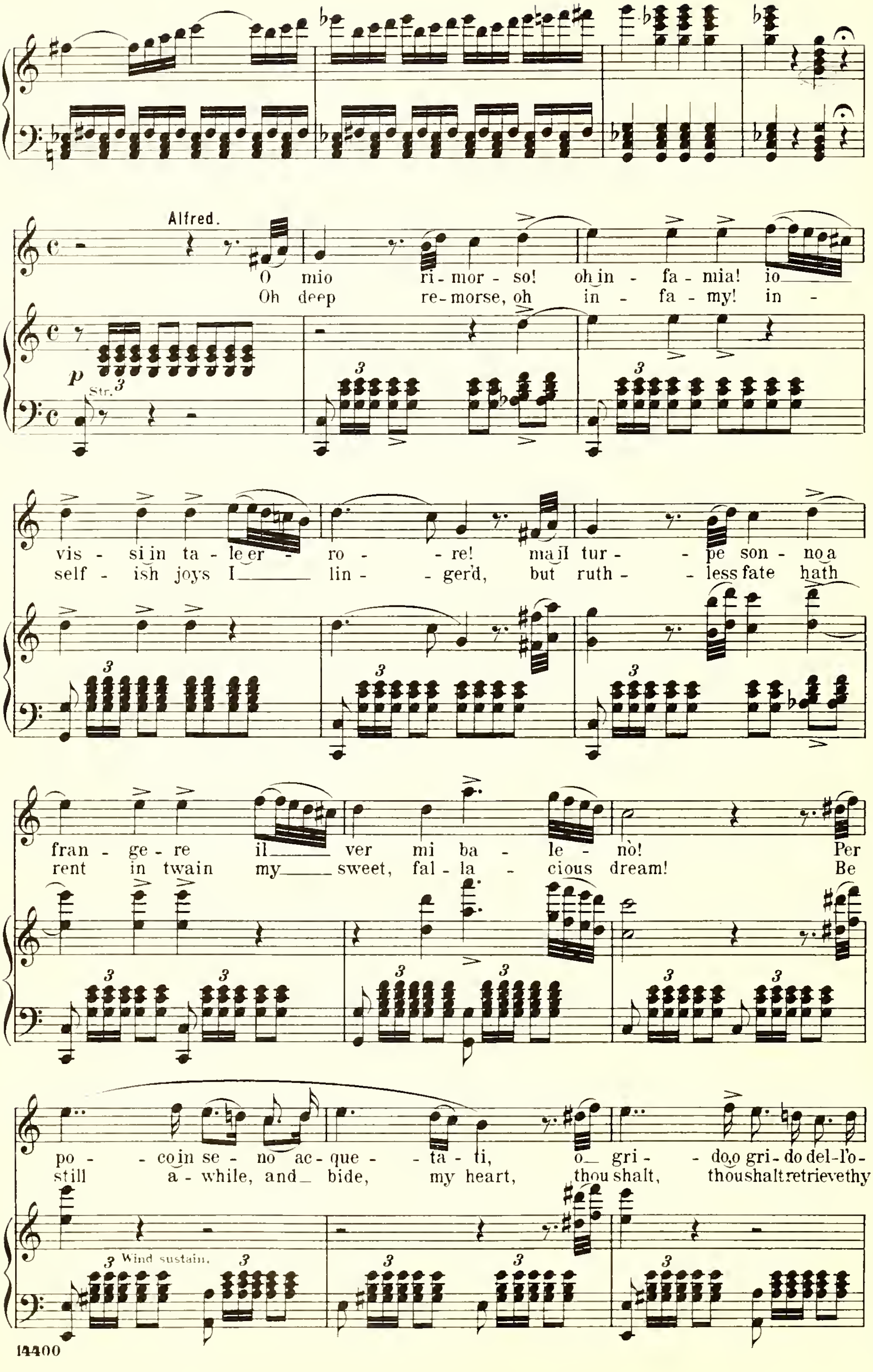

ppp
qua - si, io vi - vo qua-si in ciel. Dal di che dis-se: vi - ve-re io voglio a te fe-
les - tial, in heav'n I dream to be. When low she whisper'd: "Live for me, On earth I love but
pp
del, sì, sì, del - l'u - ni-ver - so im-me - mo - re io
thee, but thee;" Ah, since that bright, that bless - ed day, in
ff
ppp
morendo
vi - - vo, vi - vo qua - si, io vi - vo qua - si in ciel, io
heav'n — 'mid joys ce - les - tial, in heav'n I dream to be, ah,
dolcissimo
vi - - vo in ciel, del - l'u - - ni-verso immemore
since — that day, in heav'n — itself I dream to be,
f
dim.
dolcissimo
io vi - vo quasi in ciel, — ah sì, io vi - vo quasi in cie - lo, io vi - vo qua - si in
ah, since that blessed day, — ah, since that bright and blessed day, — in heav'n I dream to
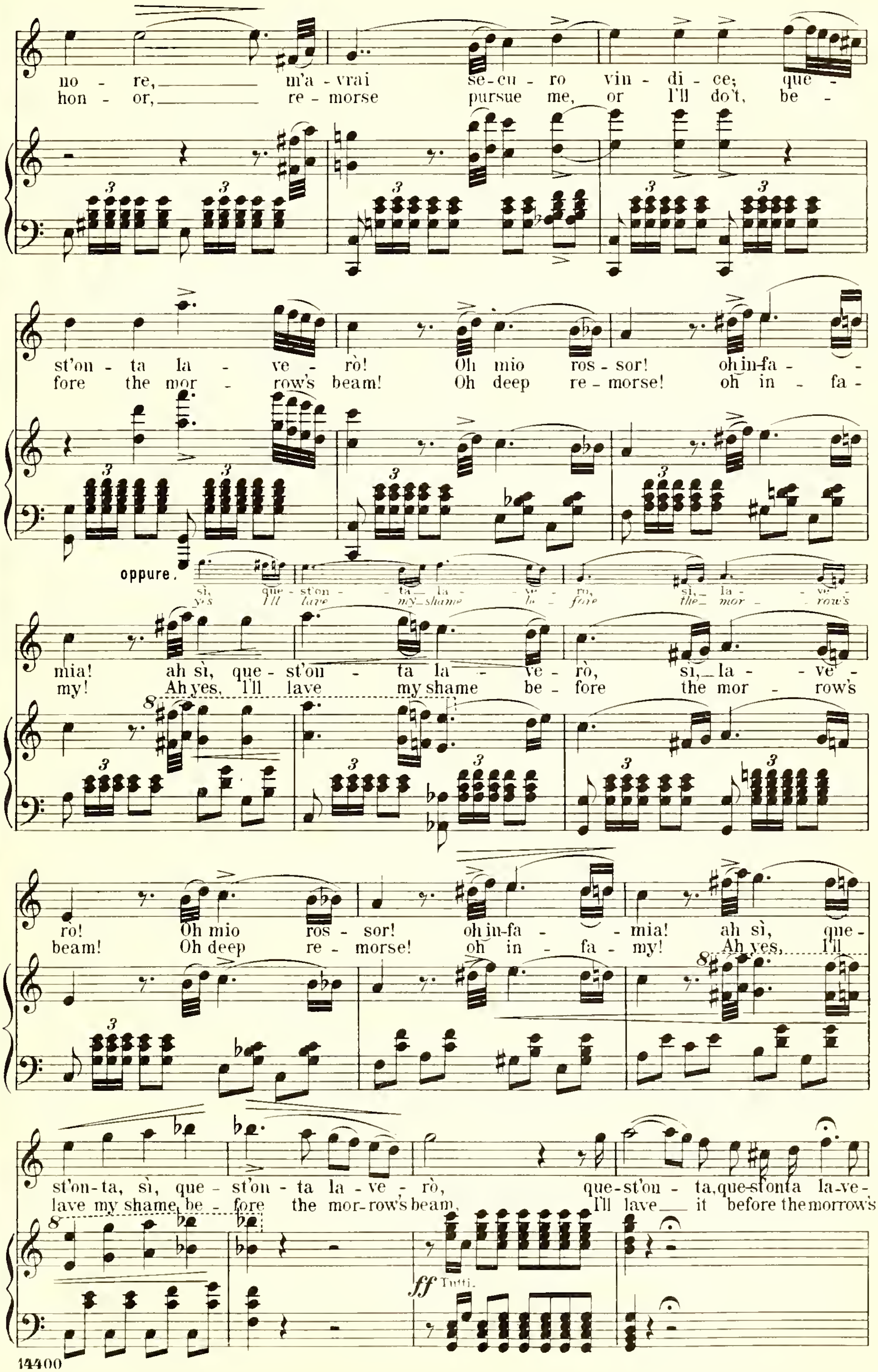

Allegro. (𝅗𝅥 = 80)
ciel.
be.
p
(Enter Annina, agitated)
An - ni - na, don - de
An - ni - na, say, whence
Annina.
Alfred.
Annina.
vie - ni? Da Pa - ri - gi. Chi tel com - mi - se? Fu la mia si -
come you? Straight from Pa - ris. Who thith - er sent you? Who else but my
Alfred.
Annina.
Alfred.
gno - ra. Per - chè? Per a - lie - nar ca - val - li, coc - chi e quanto an - cor pos - sie - de. Che mai
mistress? Wherefore? It is her wish that all she owns shall be at once dispos'd of. Ah, what
(𝅗𝅥 = 80)
Annina.
Alfred.
sen - to! Lo spendio e gran - de a vi - ver quì so - lin - ghi. E ta -
say'st thou? It is ex - pen - sive to live like this, se - quester'd. And I
pp
Str.
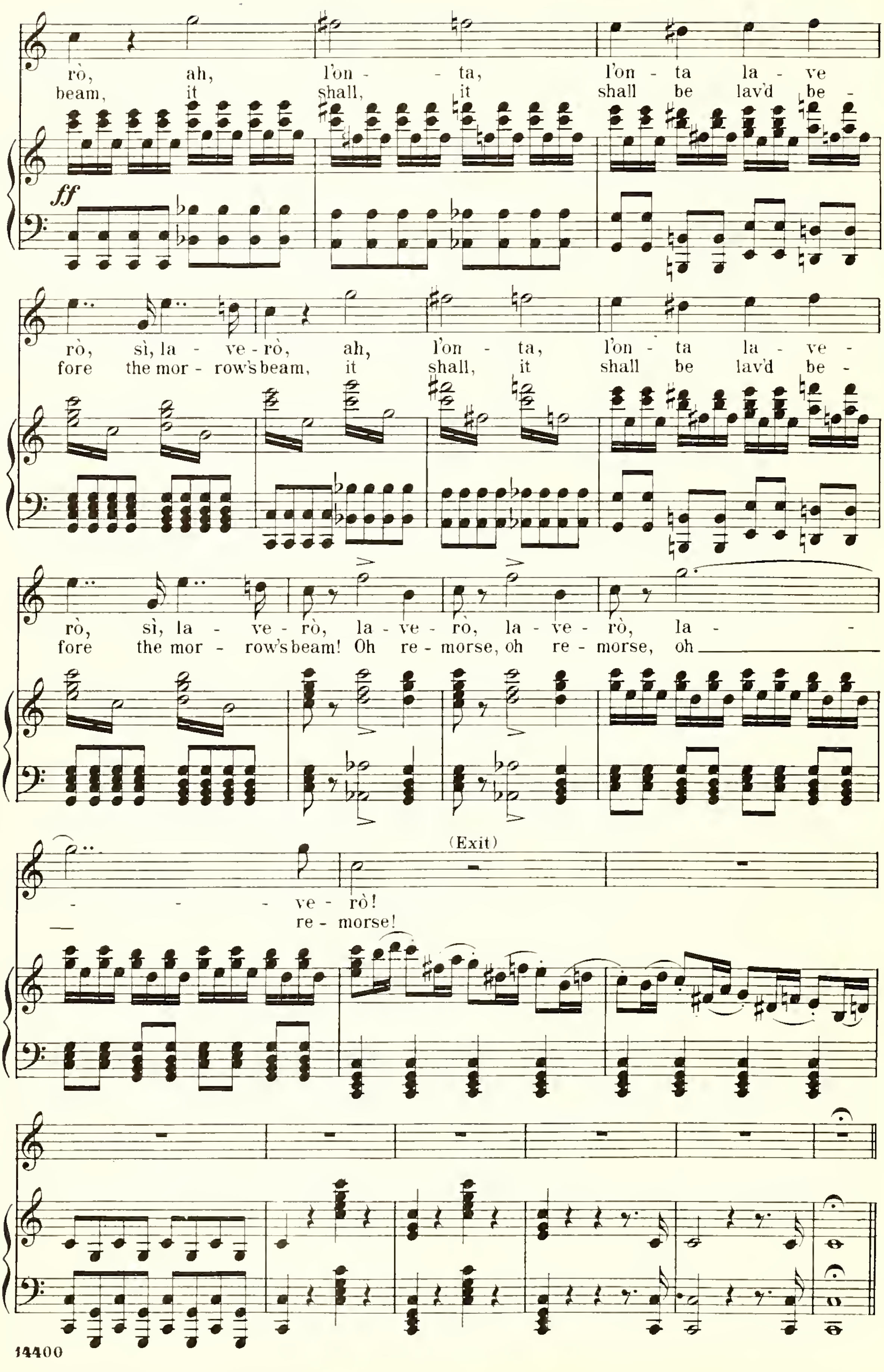

Annina.
Alfred.
ce - vi? Mi fu il si-lenzio im - po - sto. Im - po - sto?
knew not! She bade me not to tell you. She bade you?
Annina.
Alfred.
or v'ab - bi - so - gna? Mil - le lu - i - gi! Or
What sum is need - ed? Two thou-sand lou - is. I
van-ne. An-drò a Pa - ri - gi, que-sto col - lo-quio i - gno - ri la si -
go then, a-way to Pa-ris, but do not mention a word be-fore your
gno-ra; il tut - to val - go a ri-pa-ra-re an - co - - -
mistress; there yet is time to can-cel all my er - - -
ff Tutti
(Exit Annina)
ra; va! va!
rors; Go! go!


Allegro. (♩= 108)
p
O_ mio ri-mor-so! oh in - fa-mia! io
Oh deep re-morse, oh in - fa-my! in
Str.
vis - si in ta - le er - ro - re! ma il tur - pe son - no a
sel - fish joys I lin - ger'd, but ruth - less fate hath
fran - ge - re il ver mi ba - le - nò! Per
rent in twain my sweet, fal - la - cious dream! Be
po - co in se - no ac-que - ta - ti, o gri - do, o gri - do del-lo -
still a - while, and bide, my heart, thou shalt, thou shalt retrieve thy
Wind sustain.
no - re; m'a - vrai se - cu - ro vin - di - ce; que -
hon - or, re - morse pur-sue me, or I'll do't, be -


st'on - ta la - ve - rò. Oh mio ros - sor! oh in-fa - -
fore the mor - row's beam. Oh deep re - morse! oh in - fa -
oppure.
sì, que-st'on - ta la - - ve - rò, sì, la - - ve -
yes I'll lave my shame be - fore the mor - - row's
mia! ah sì, que - st'on - ta la - ve - rò, sì, la - ve -
my! ah, yes, I'll lave my shame be - fore the mor - row's
rò! Oh mio ros - sor! oh in-fa - - mia! ah sì, que-st'on-ta, sì, que -
beam. Oh deep re - morse! oh in - fa - my! ah yes, I'll lave my shame be -
st'on-ta la - ve - rò, que - st'on - ta, que-st'on-ta la - ve - rò!
fore the mor - row's beam, I'll lave it be - fore the morrow's beam!
Tutti.
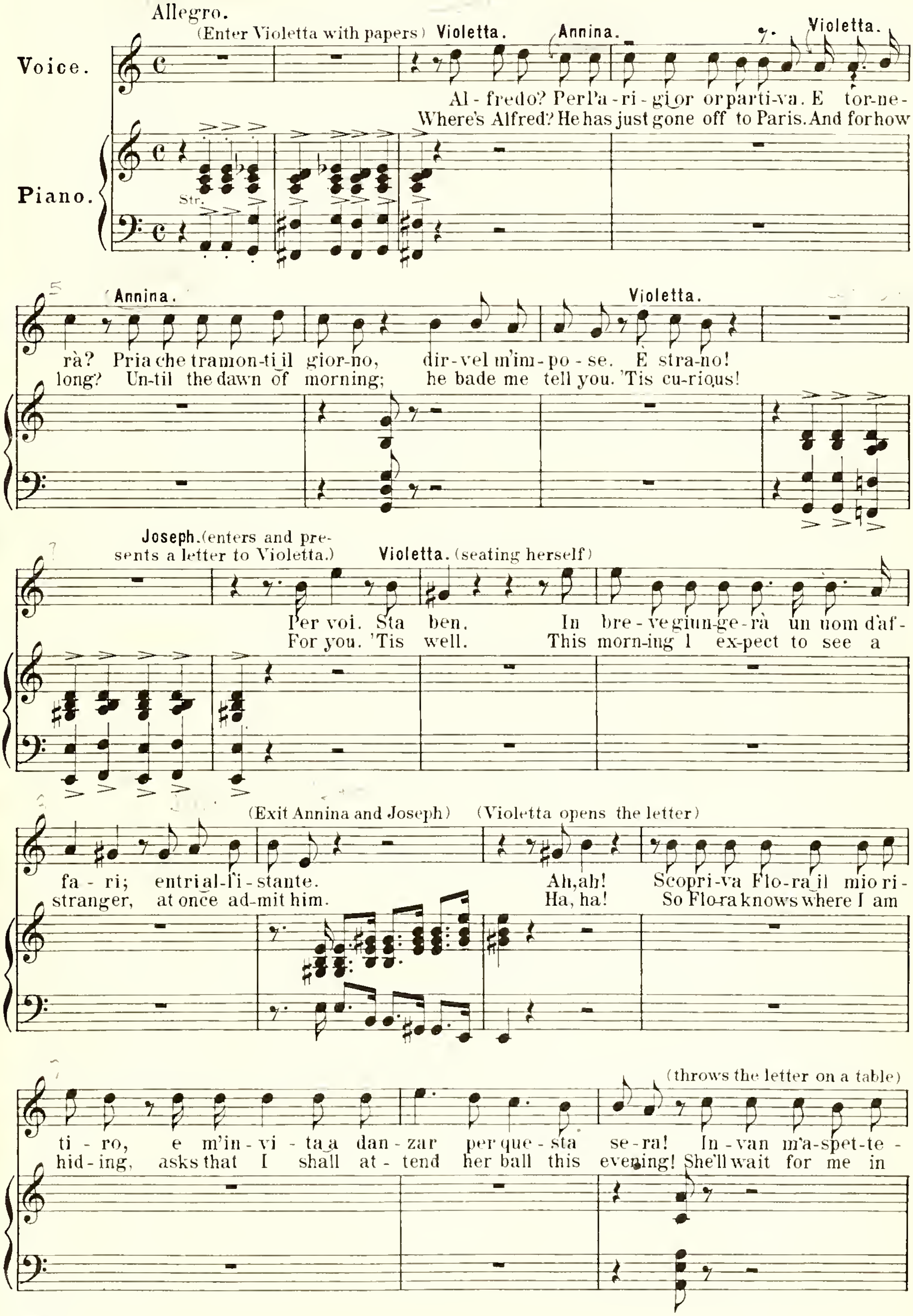

Alfred.
O mio ri-mor-so! oh in-fa-mia! io
Oh deep re-morse, oh in-fa-my! in-
p
Str.
vis-si in ta-le er-ro-re! ma il tur-pe son-no a
self-ish joys I lin-ger'd, but ruth-less fate hath
fran-ge-re il ver mi ba-le-no! Per
rent in twain my sweet, fal-la-cious dream! Be
po-co in se-no ac-que-ta-ti, o gri-do, o gri-do del-l'o-
still a-while, and bide, my heart, thou shalt, thou shalt retrieve thy
Wind sustain.
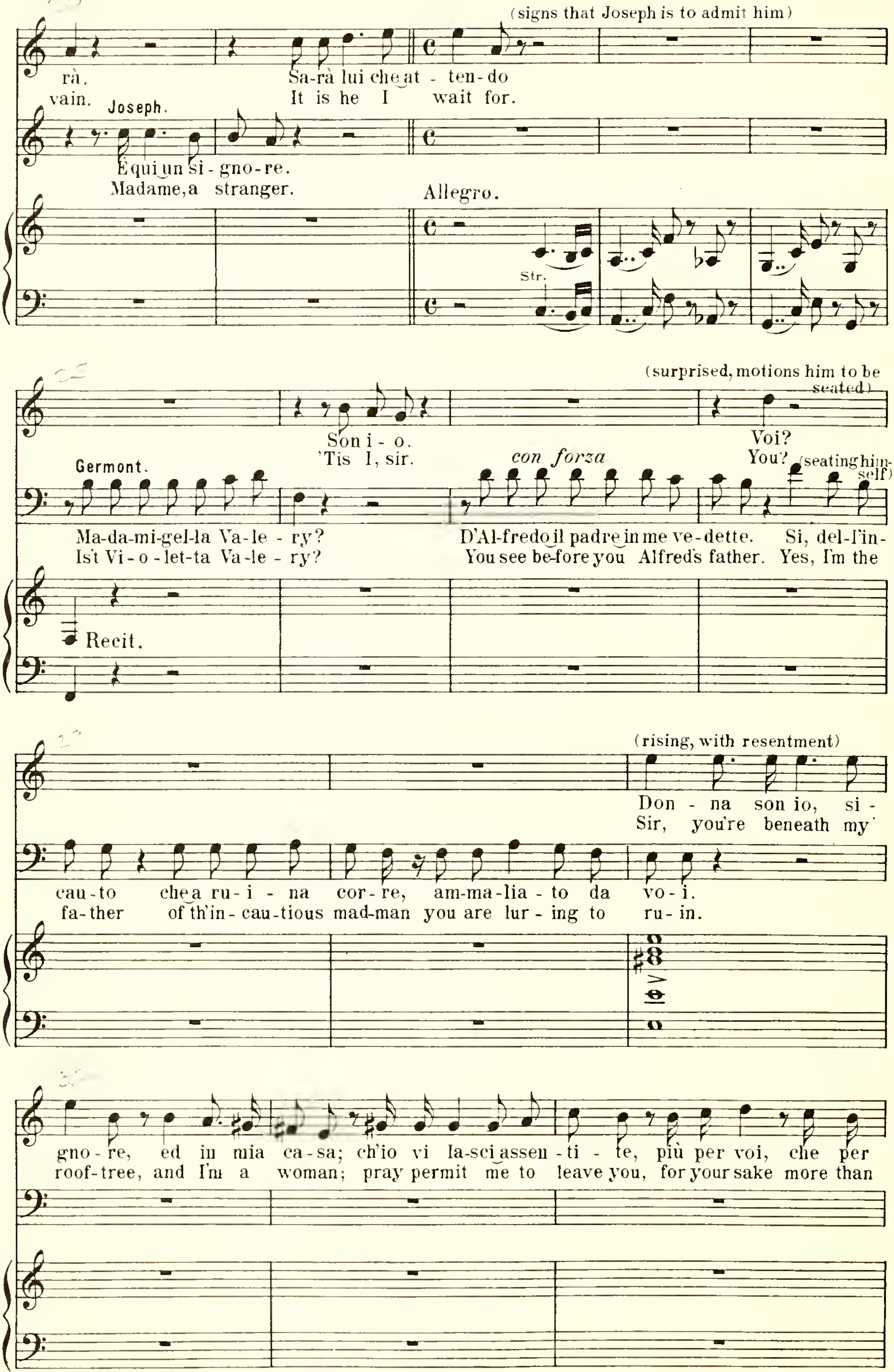

no - re, m'a - vrai se - cu - ro vin - di - ce; que -
hon - or, re - morse pursue me, or I'll do't, be -
st'on - ta la - ve - rò! Oh mio ros - sor! oh in - fa -
fore the mor - row's beam! Oh deep re - morse! oh in - fa -
oppure.
sì, que - st'on - ta la - ve - rò, sì, la - ve -
yes I'll lave my shame be - fore the mor - row's
mia! ah sì, que - st'on - ta la - ve - rò, sì, la - ve -
my! Ah yes, I'll lave my shame be - fore the mor - row's
ro! Oh mio ros - sor! oh in - fa - mia! ah sì, que -
beam! Oh deep re - morse! oh in - fa - my! Ah yes, I'll
st'on - ta, sì, que - st'on - ta la - ve - rò, que - st'on - ta, que - st'onta la - ve -
lave my shame be - fore the mor - row's beam, I'll lave it before the morrow's
ff Tutti.
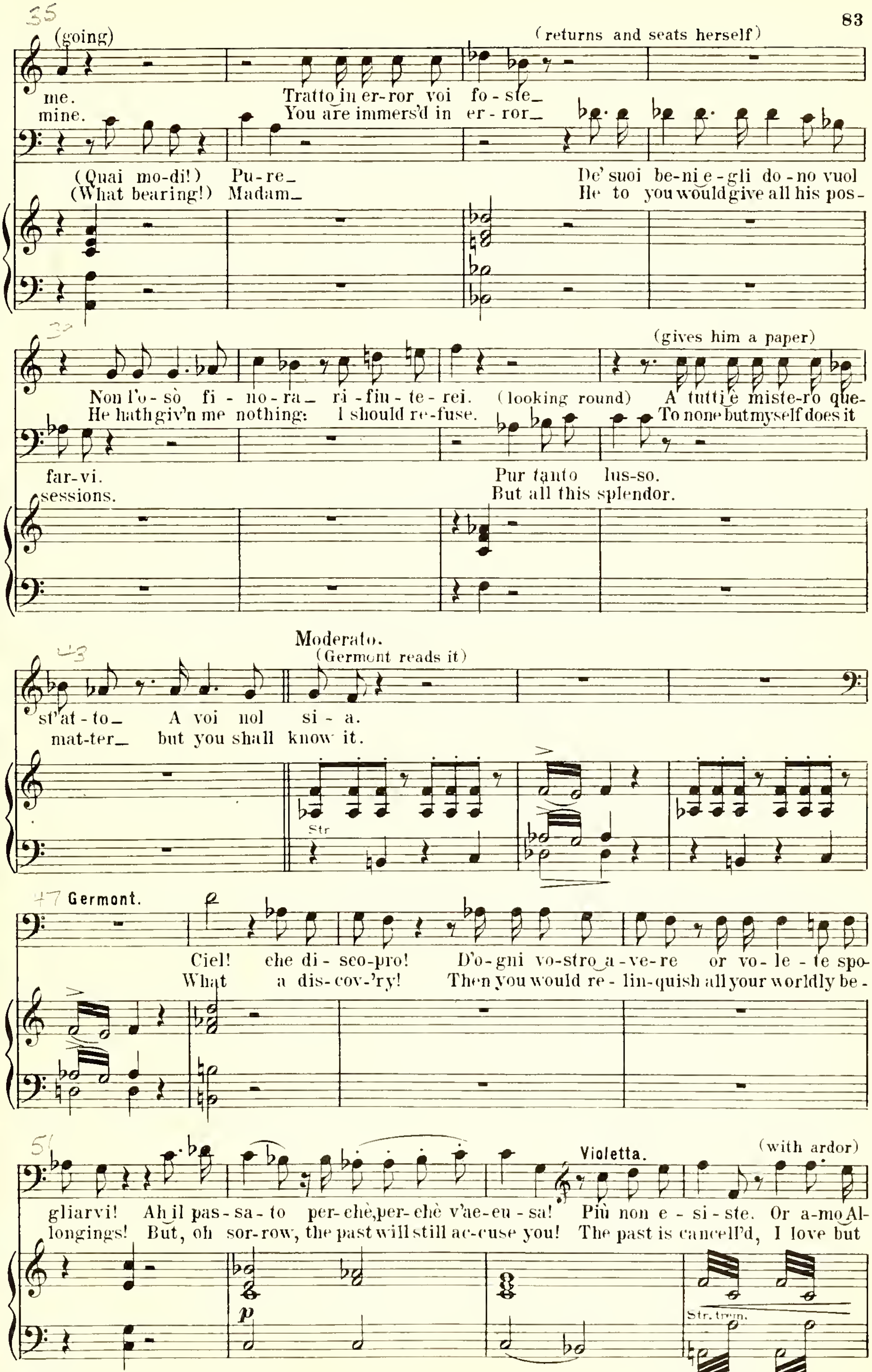

rò, ah, l'on - ta, l'on - ta la - ve
beam, it shall, it shall be lav'd be -
ff
rò, sì, la - ve - rò, ah, l'on - ta, l'on - ta la - ve -
fore the mor - row's beam, it shall, it shall be lav'd be -
rò, sì, la - ve - rò, la - ve - rò, la - ve - rò, la -
fore the mor - row's beam! Oh re - morse, oh re - morse, oh
(Exit)
- ve - rò!
re - morse!
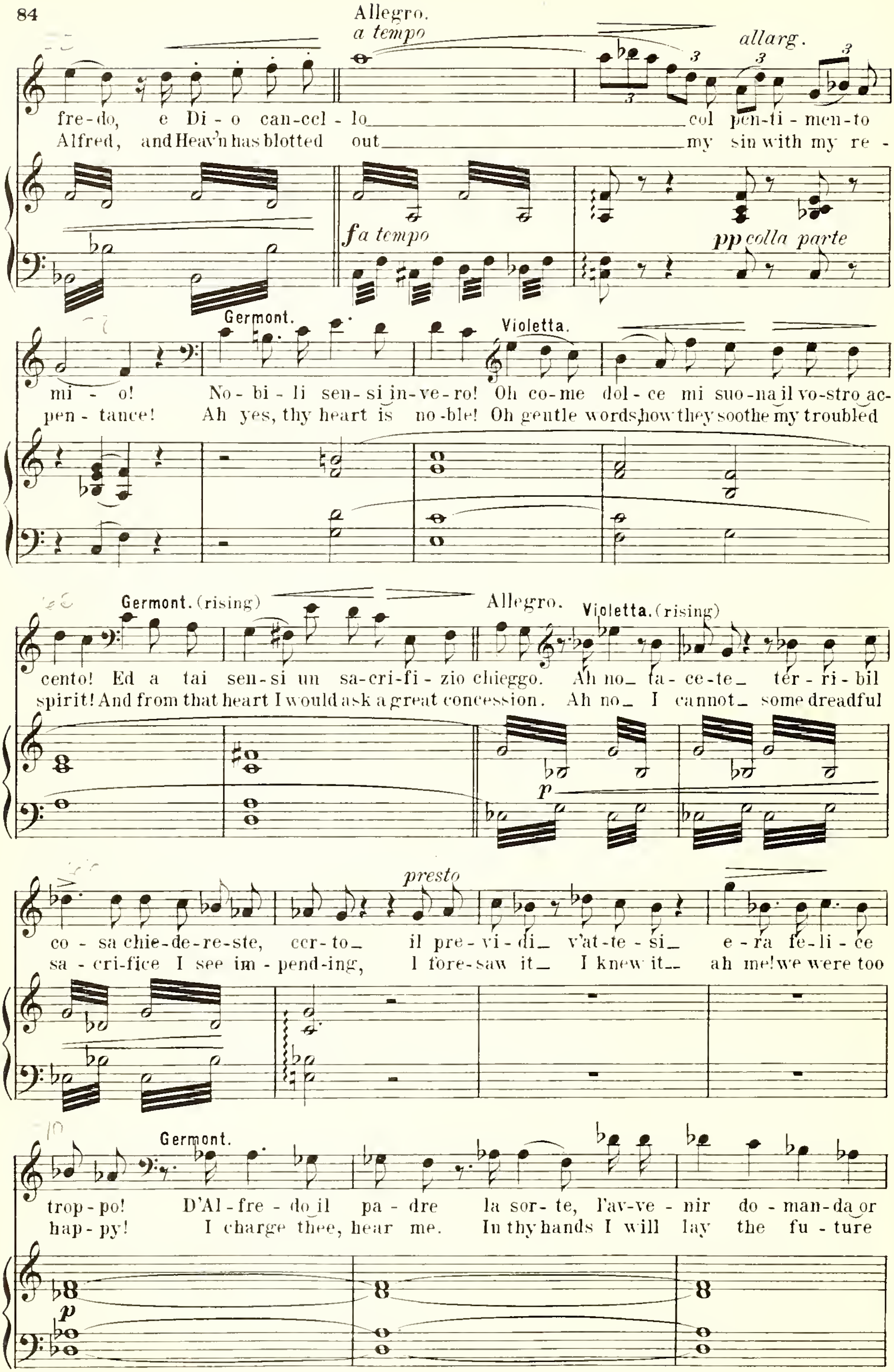
Nº 8. "Pura siccome un angelo,,
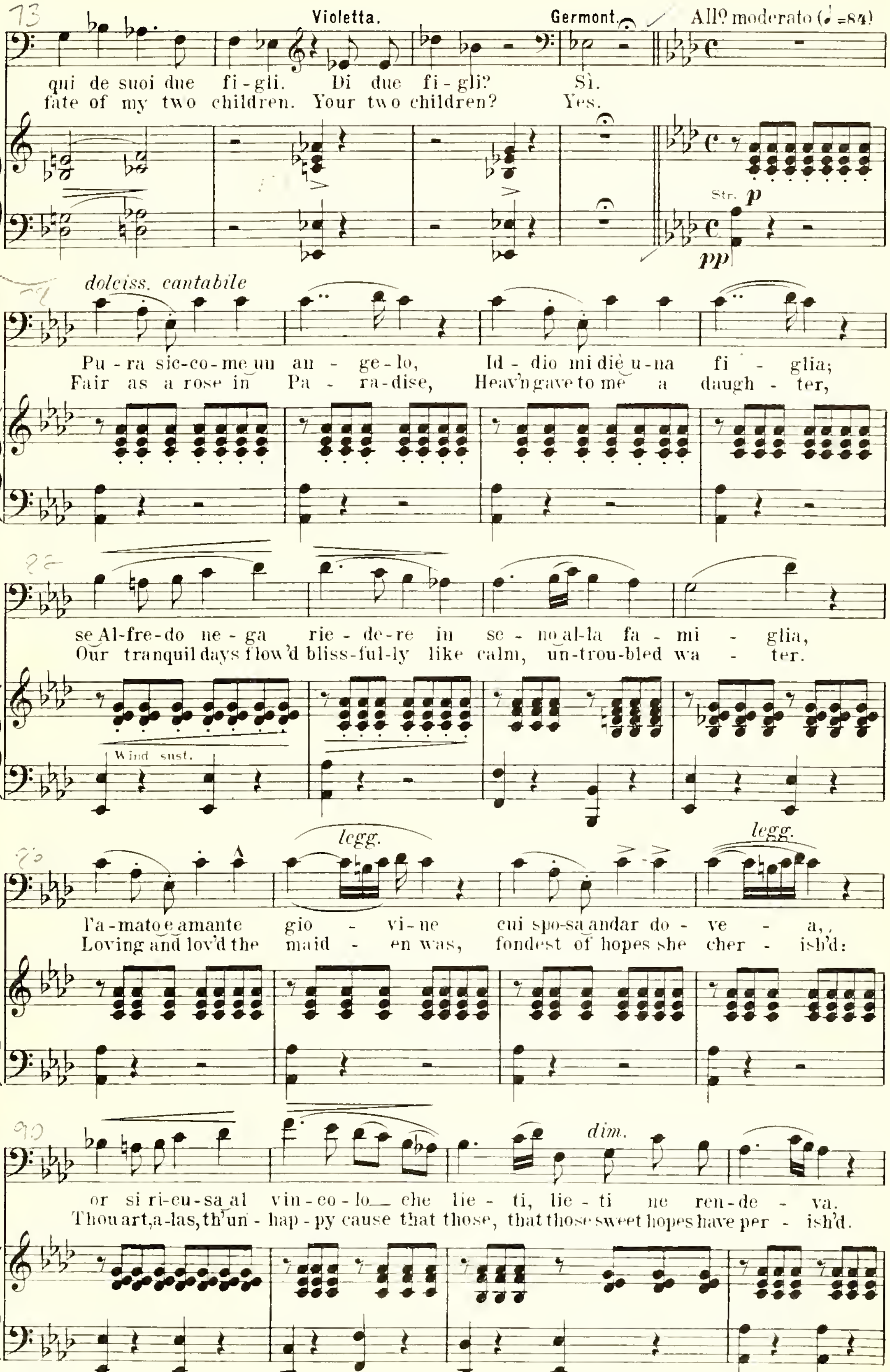
Recit. and Duet.
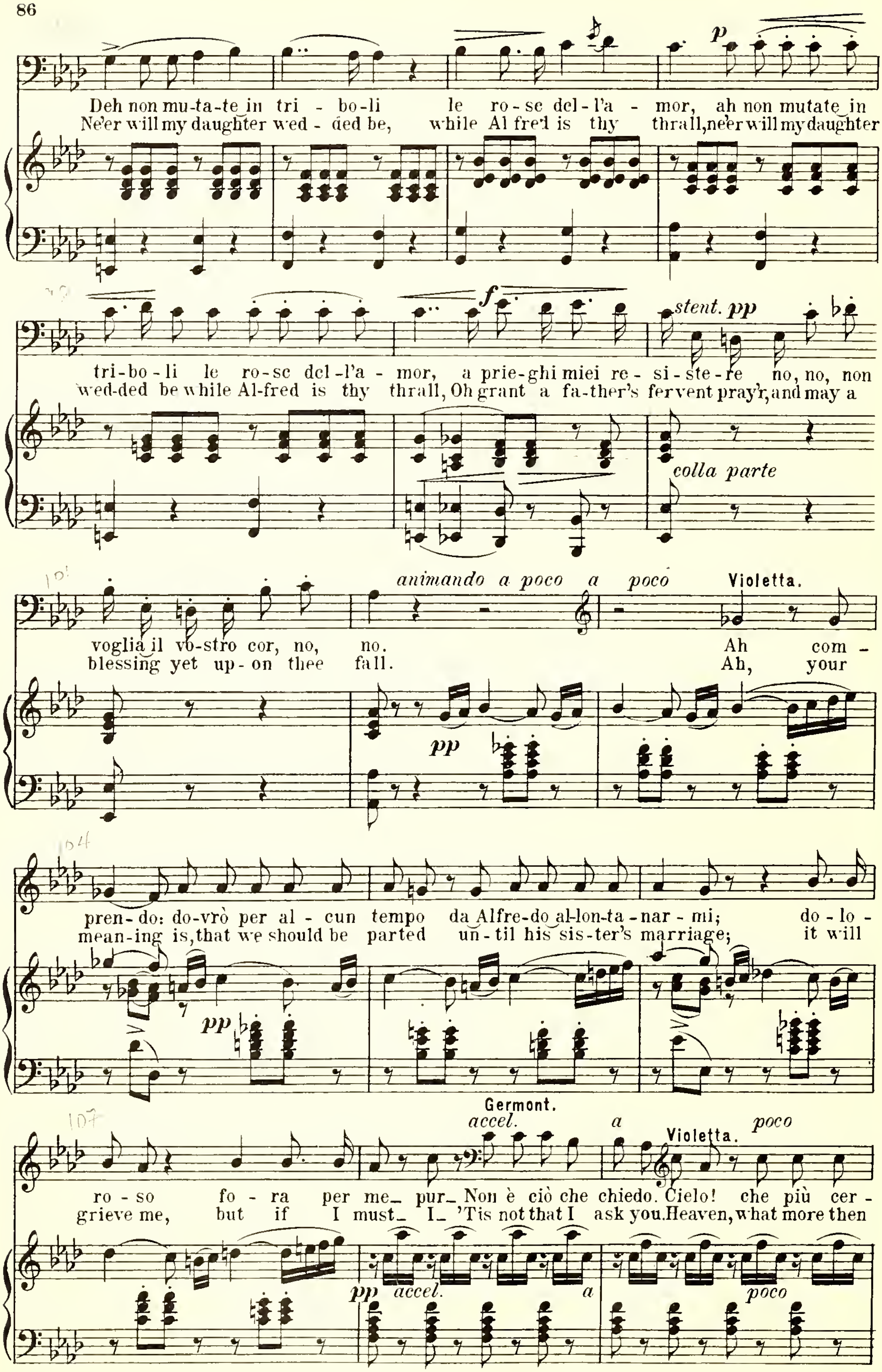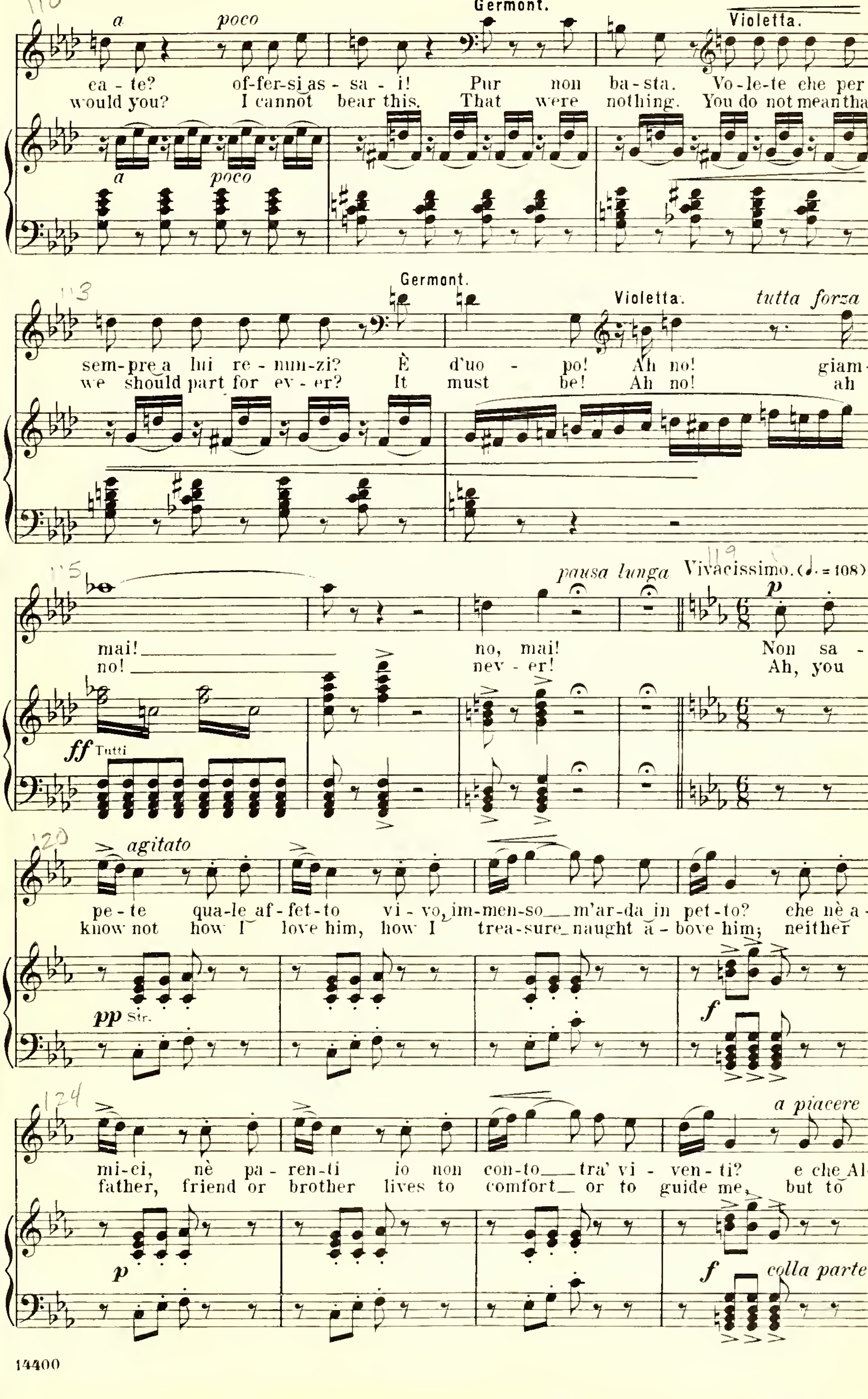



(signs that Joseph is to admit him)
rà. Sa-rà lui che at - ten-do
vain. It is he I wait for.
Joseph.
È qui un si - gno-re.
Madame, a stranger.
Allegro.
Str.
(surprised, motions him to be seated)
Son i - o. Voi?
'Tis I, sir. You?
Germont.
con forza
(seating himself)
Ma-da-mi-gel-la Va-le - ry? D'Al-fredo il padre in me ve-dette. Si, del-l'in-
Is't Vi - o - let-ta Va-le - ry? You see be-fore you Alfred's father. Yes, I'm the
Recit.
(rising, with resentment)
Don - na son io, si -
Sir, you're beneath my
cau-to che a ru - i - na cor-re, am-ma-lia - to da vo - i.
fa-ther of th'in - cau-tious mad-man you are lur - ing to ru - in.
gno - re, ed in mia ca - sa; ch'io vi la-sci assen - ti - te, più per voi, che per
roof-tree, and I'm a woman; pray permit me to leave you, for your sake more than
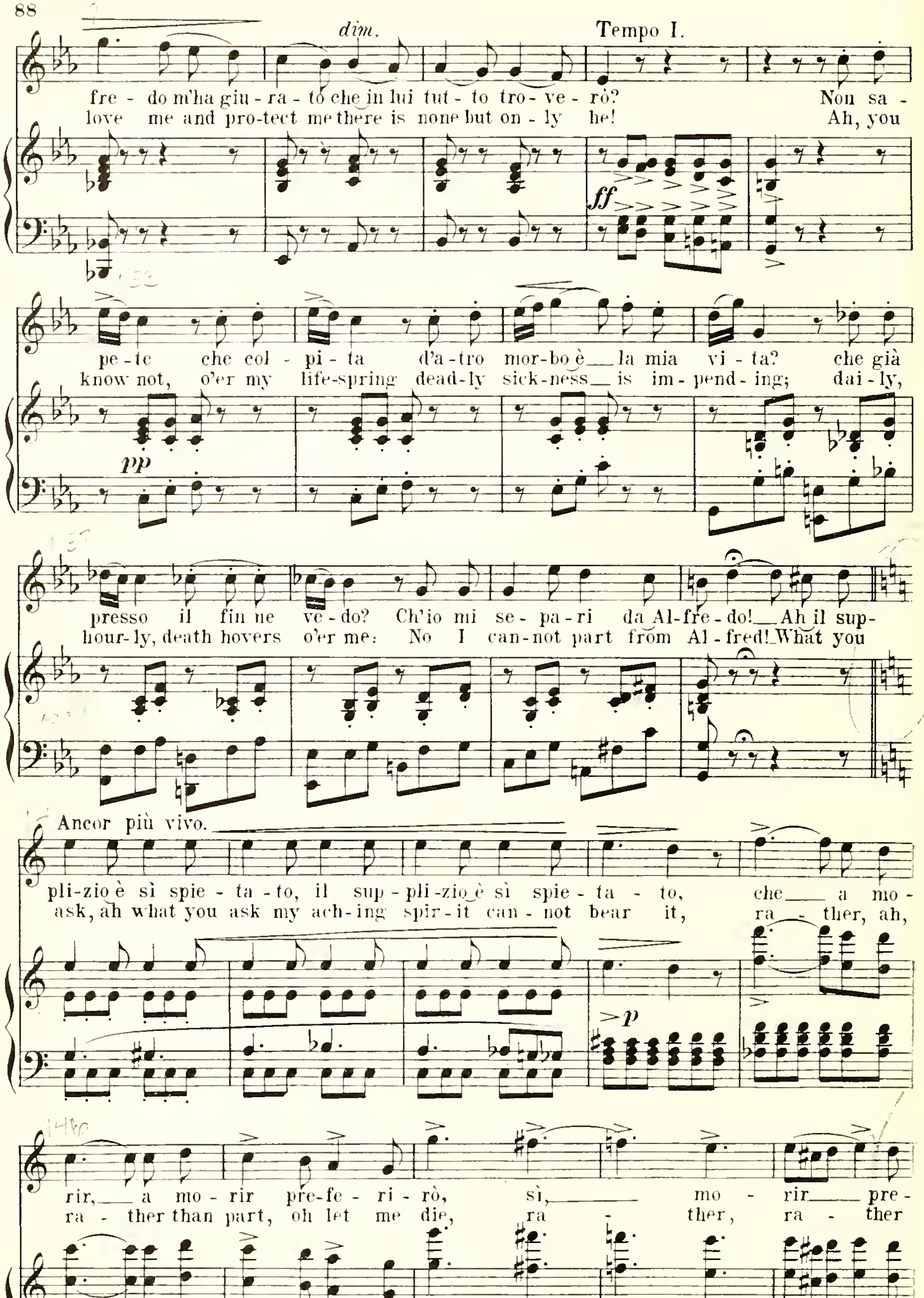

(going)
(returns and seats herself)
me. Tratto in er-ror voi fo-ste_
mine. You are immers'd in er-ror_
(Quai mo-di!) Pu-re_ De' suoi be-ni e-gli do-no vuol
(What bearing!) Madam_ He to you would give all his pos-
(gives him a paper)
Non l'o-sò fi-no-ra_ ri-fiu-te-rei. (looking round) A tutti è miste-ro que-
He hath giv'n me nothing: I should re-fuse. To none but myself does it
far-vi. Pur tanto lus-so.
sessions. But all this splendor.
Moderato.
(Germont reads it)
st'at-to_ A voi nol si-a.
mat-ter_ but you shall know it.
Str
Germont.
Ciel! che di-sco-pro! D'o-gni vo-stro a-ve-re or vo-le-te spo-
What a dis-cov-'ry! Then you would re-lin-quish all your worldly be-
Violetta.
(with ardor)
gliarvi! Ah il pas-sa-to per-chè, per-chè v'ac-cu-sa! Più non e-si-ste. Or a-mo Al-
longings! But, oh sor-row, the past will still ac-cuse you! The past is cancell'd, I love but
Str. trem.
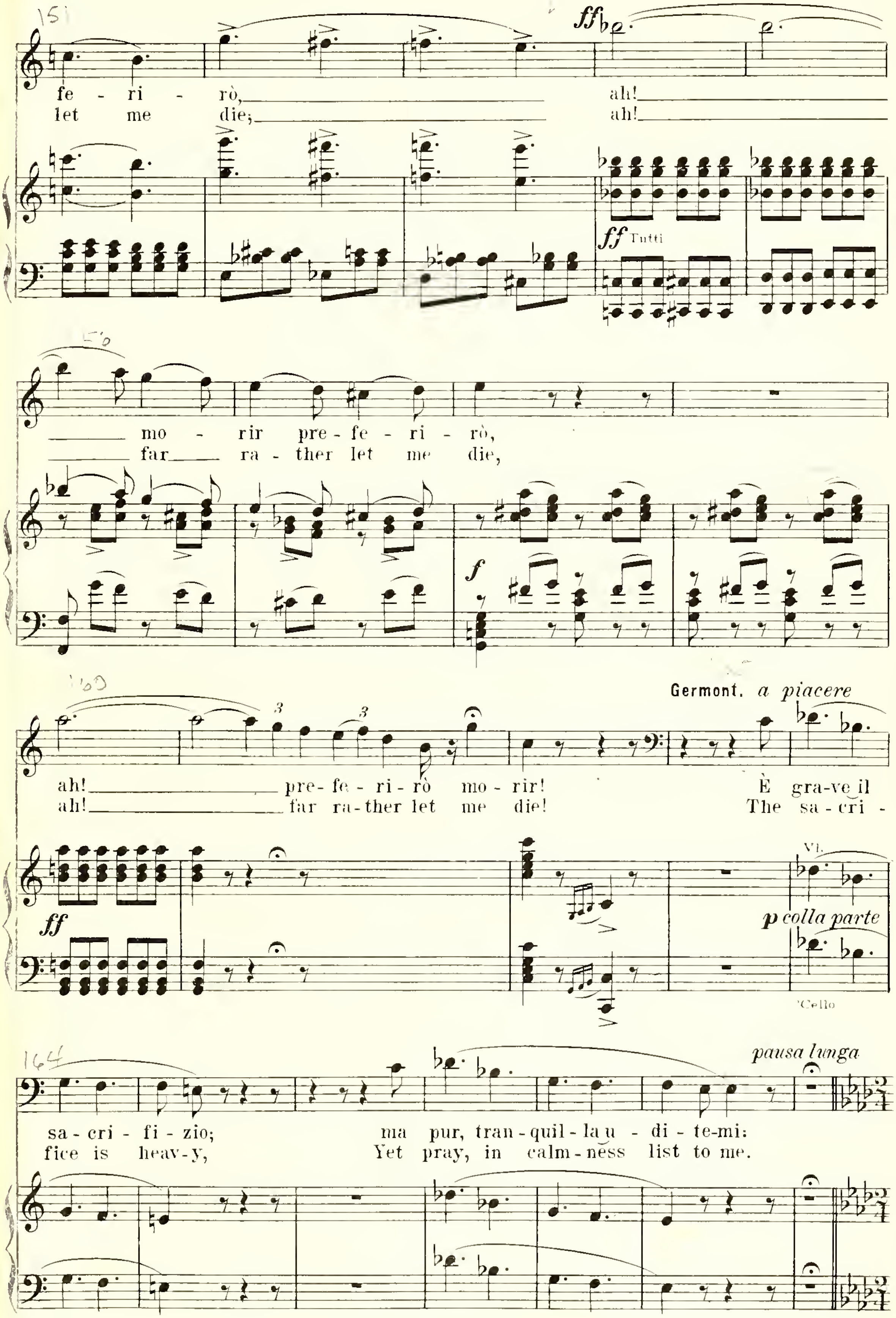

Allegro.
a tempo
allarg.
fre-do, e Di-o can-cel-lo col pen-ti-men-to
Alfred, and Heav'n has blotted out my sin with my re-
fa tempo
pp colla parte
Germont.
Violetta.
mi-o! No-bi-li sen-si in-ve-ro! Oh co-me dol-ce mi suo-na il vo-stro ac-
pen-tance! Ah yes, thy heart is no-ble! Oh gentle words, how they soothe my troubled
Germont. (rising)
Allegro.
Violetta. (rising)
cento! Ed a tai sen-si un sa-cri-fi-zio chieggo. Ah no_ fa-ce-te_ ter-ri-bil
spirit! And from that heart I would ask a great concession. Ah no_ I cannot_ some dreadful
p
presto
co-sa chie-de-re-ste, cer-to_ il pre-vi-di_ v'at-te-si_ e-ra fe-li-ce
sa-cri-fice I see im-pend-ing, I fore-saw it_ I knew it_ ah me! we were too
Germont.
trop-po! D'Al-fre-do il pa-dre la sor-te, l'av-ve-nir do-man-da or
hap-py! I charge thee, hear me. In thy hands I will lay the fu-ture
p


Violetta.
Germont.
All? moderato (♩=84)
qui de suoi due fi-gli. Di due fi-gli? Sì.
fate of my two children. Your two children? Yes.
Str. p
pp
dolciss. cantabile
Pu-ra sic-co-me un an - ge-lo, Id-dio mi diè u-na fi - glia;
Fair as a rose in Pa - ra-dise, Heav'n gave to me a daugh - ter,
se Al-fre-do ne-ga rie-de-re in se-no al-la fa-mi - glia,
Our tranquil days flow'd bliss-ful-ly like calm, un-trou-bled wa - ter.
Wind sust.
legg.
l'a-mato e amante gio - vi-ne cui spo-sa andar do - ve - a,
Loving and lov'd the maid - en was, fondest of hopes she cher - ish'd:
dim.
or si ri-cu-sa al vin-co-lo che lie - ti, lie - ti ne ren-de - va.
Thou art, a-las, th'un - hap-py cause that those, that those sweet hopes have per - ish'd.
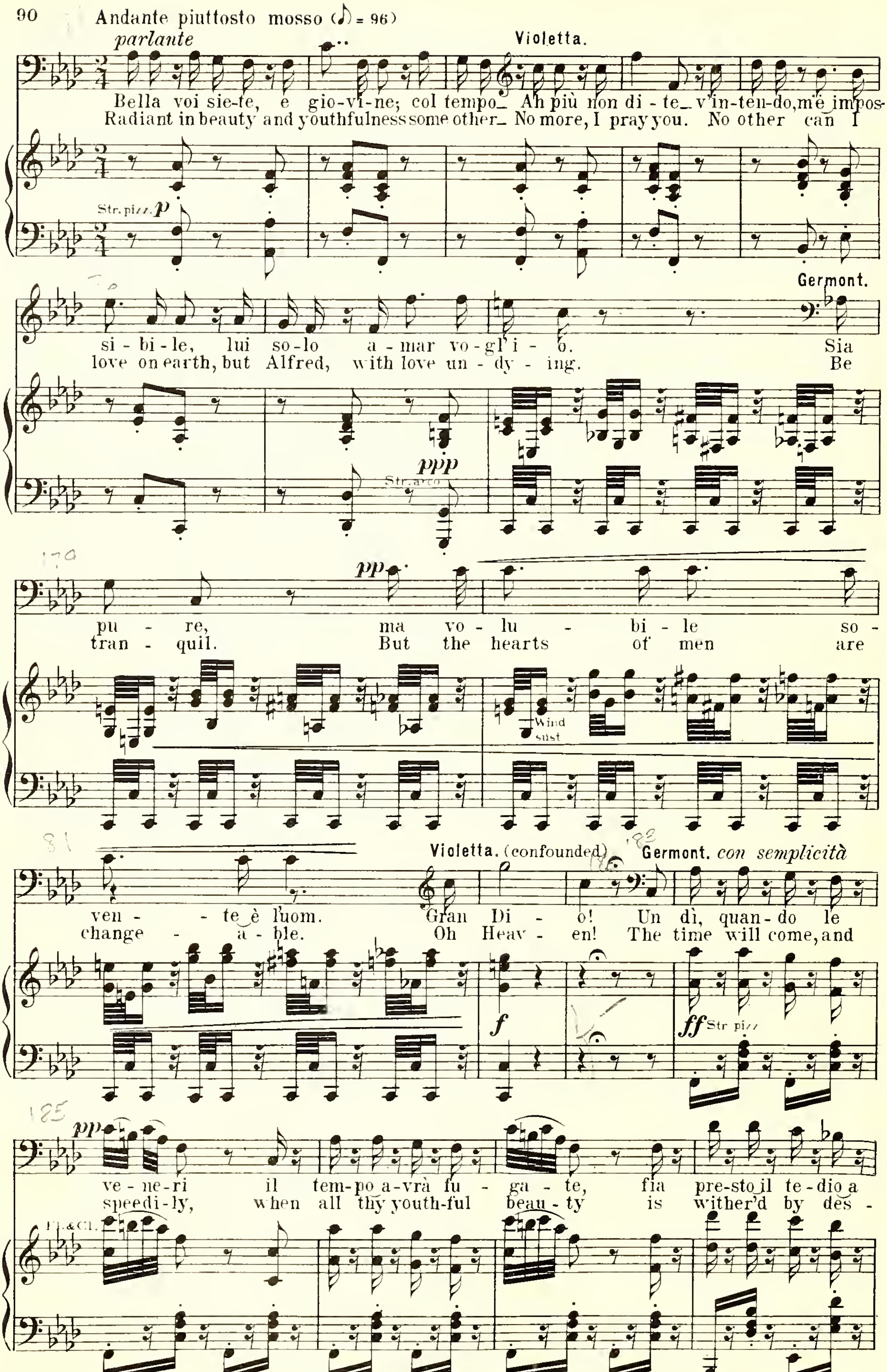

Deh non mu-ta-te in tri - bo-li le ro-se del-l'a - mor, ah non mutate in
Ne'er will my daughter wed - ded be, while Al fred is thy thrall, ne'er will my daughter
p
tri-bo-li le ro-se del-l'a - mor, a prie-ghi miei re - si-ste-re no, no, non
wed-ded be while Al-fred is thy thrall, Oh grant a fa-ther's fervent pray'r, and may a
f
stent. pp
colla parte
voglia il vo-stro cor, no, no.
blessing yet up-on thee fall.
animando a poco a poco
Violetta.
Ah com -
Ah, your
pp
pren-do: do-vrò per al - cun tempo da Alfre-do al-lon-ta-nar-mi; do-lo-
mean-ing is, that we should be parted un-til his sis-ter's marriage; it will
pp
Germont.
accel. a poco
Violetta.
ro - so fo - ra per me_ pur_ Non è ciò che chiedo. Cielo! che più cer -
grieve me, but if I must_ I_ 'Tis not that I ask you. Heaven, what more then
pp accel. a poco
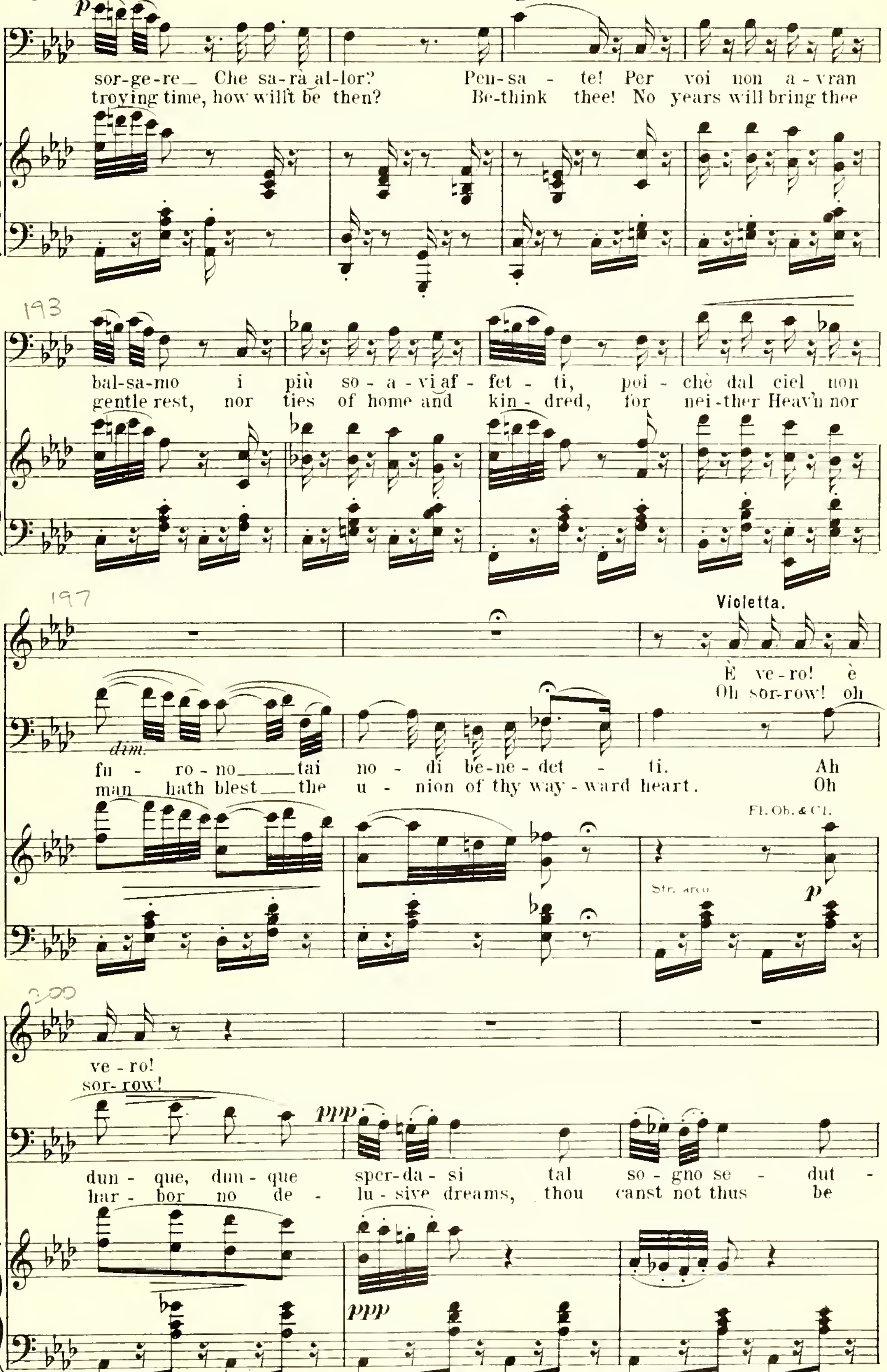

a poco
Germont.
Violetta.
ea - te? of-fer-si as - sa - i! Pur non ba - sta. Vo - le - te che per
would you? I cannot bear this. That were nothing. You do not mean that
a poco
Germont.
Violetta.
tutta forza
sem-pre a lui re - nun-zi? È d'uo - po! Ah no! giam -
we should part for ev - er? It must be! Ah no! ah
pausa lunga
Vivacissimo. (♩. = 108)
p
mai! no, mai! Non sa -
no! nev - er! Ah, you
ff Tutti
agitato
pe - te qua-le af-fet-to vi - vo, im-men-so m'ar-da in pet-to? che nè a -
know not how I love him, how I trea-sure naught a - bove him; neither
pp Str.
f
a piacere
mi-ei, nè pa - ren-ti io non con-to tra' vi - ven-ti? e che Al -
father, friend or brother lives to comfort or to guide me, but to
p
f
colla parte
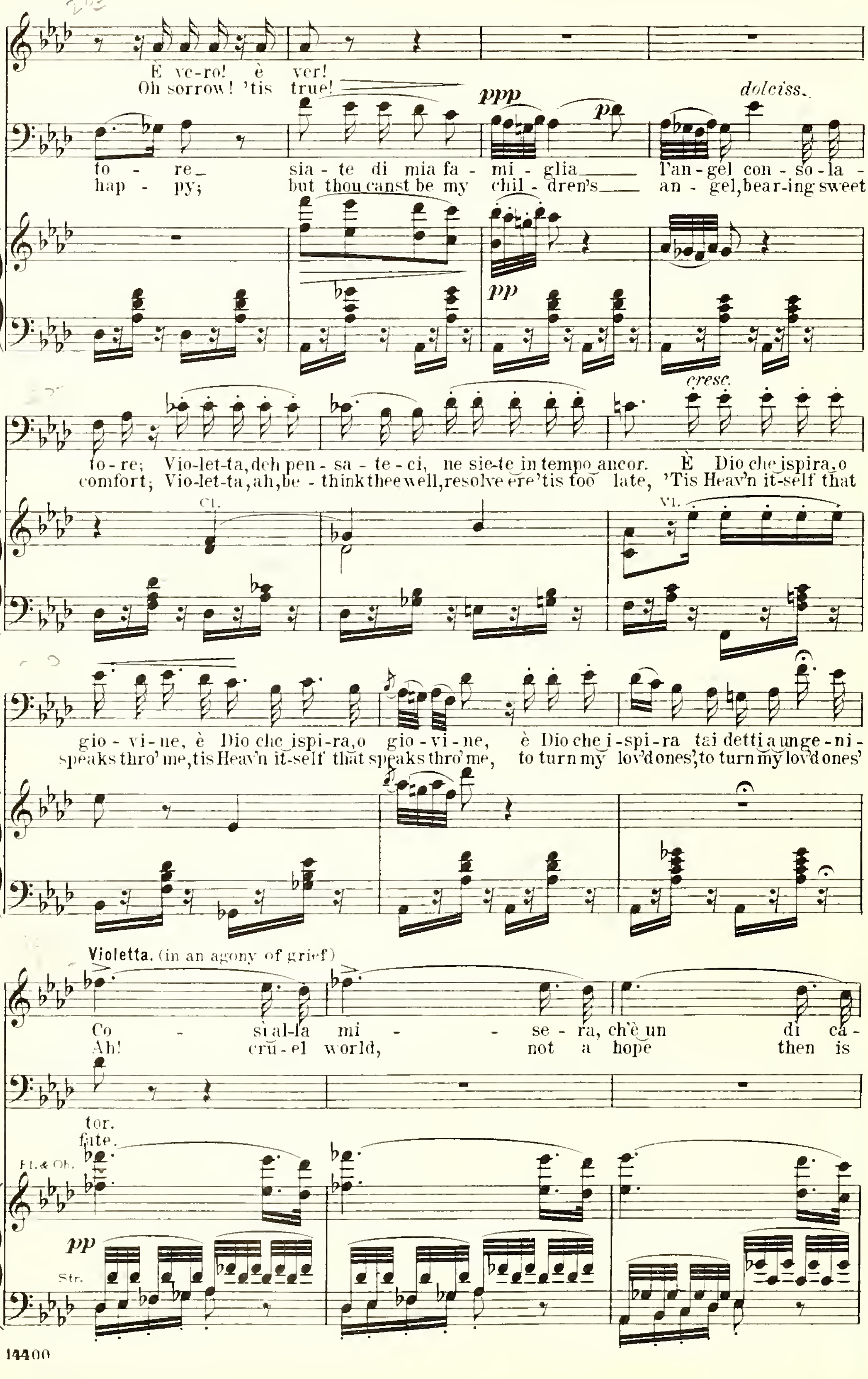

dim.
Tempo I.
fre - do m'ha giu - ra - to che in lui tut - to tro - ve - rò? Non sa -
love me and pro-tect me there is none but on - ly he! Ah, you
ff
pe - te che col - pi - ta d'a - tro mor - bo è la mia vi - ta? che già
know not, o'er my life-spring dead - ly sick - ness is im - pend - ing; dai - ly,
pp
presso il fin ne ve - do? Ch'io mi se - pa - ri da Al - fre - do! Ah il sup -
hour - ly, death hovers o'er me: No I can - not part from Al - fred! What you
Ancor più vivo.
pli - zio è sì spie - ta - to, il sup - pli - zio è sì spie - ta - to, che a mo -
ask, ah what you ask my ach - ing spir - it can - not bear it, ra - ther, ah,
p
rir, a mo - rir pre - fe - ri - rò, sì, mo - rir pre -
ra - ther than part, oh let me die, ra - ther, ra - ther
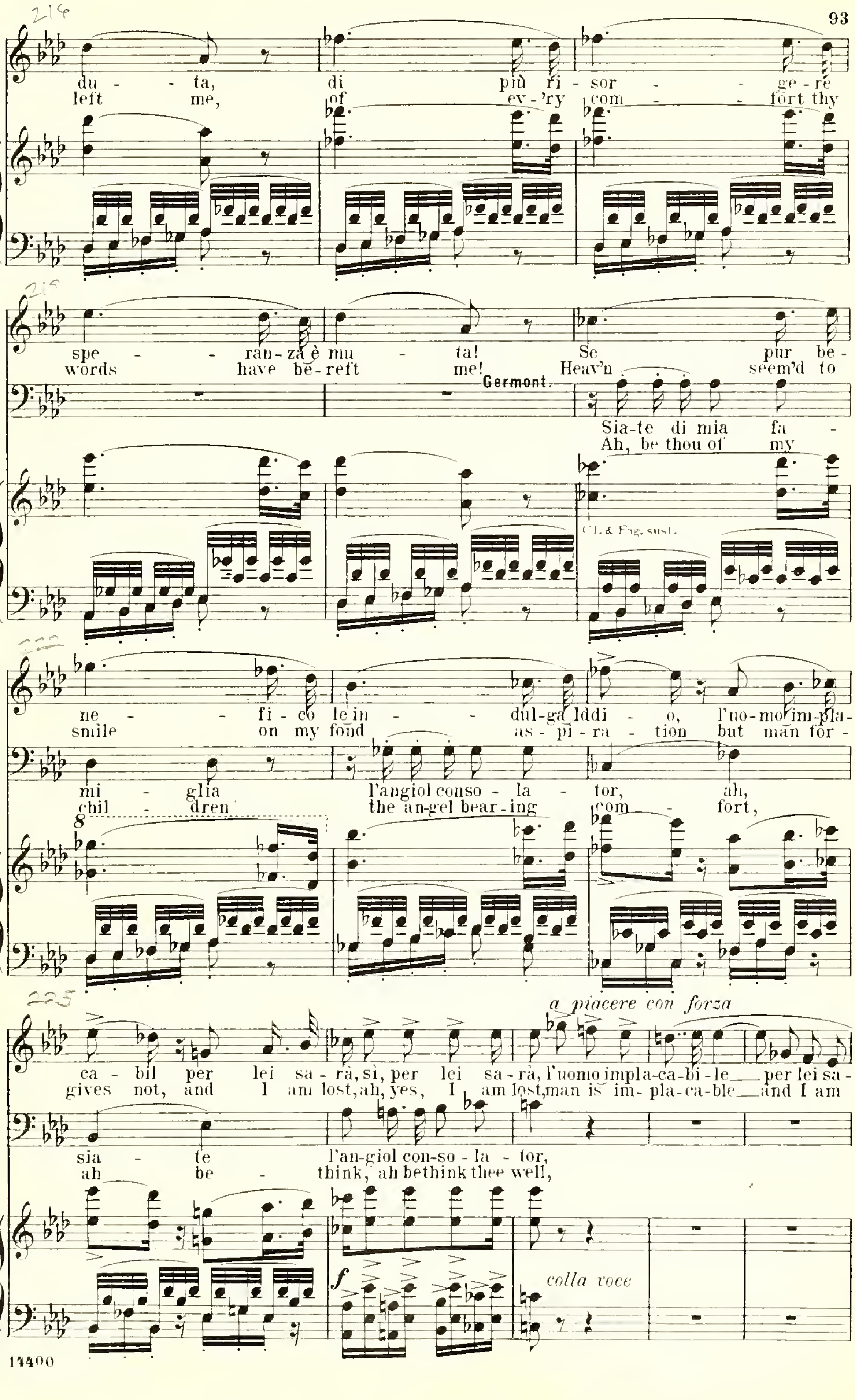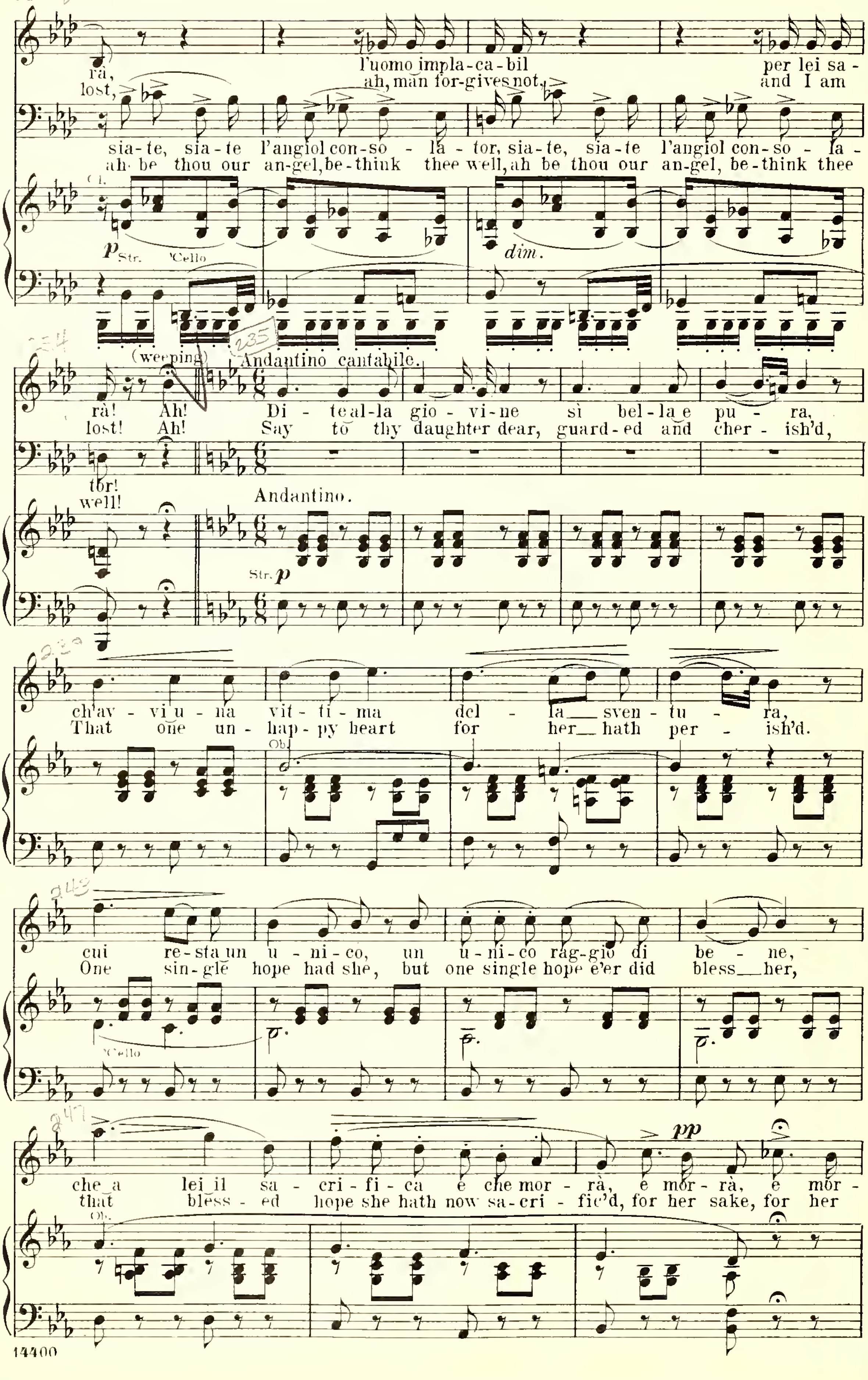


ff
fe - ri - rò, ah!
let me die; ah!
ff Tutti
mo - rir pre - fe - ri - rò,
far ra - ther let me die,
f
ff
ah! pre - fe - ri - rò mo - rir!
ah! far ra - ther let me die!
Germont. a piacere
È gra - ve il
The sa - cri -
Vl.
p colla parte
Cello
pausa lunga
sa - cri - fi - zio; ma pur, tran - quil - la u - di - te - mi:
fice is heav - y, Yet pray, in calm - ness list to me.
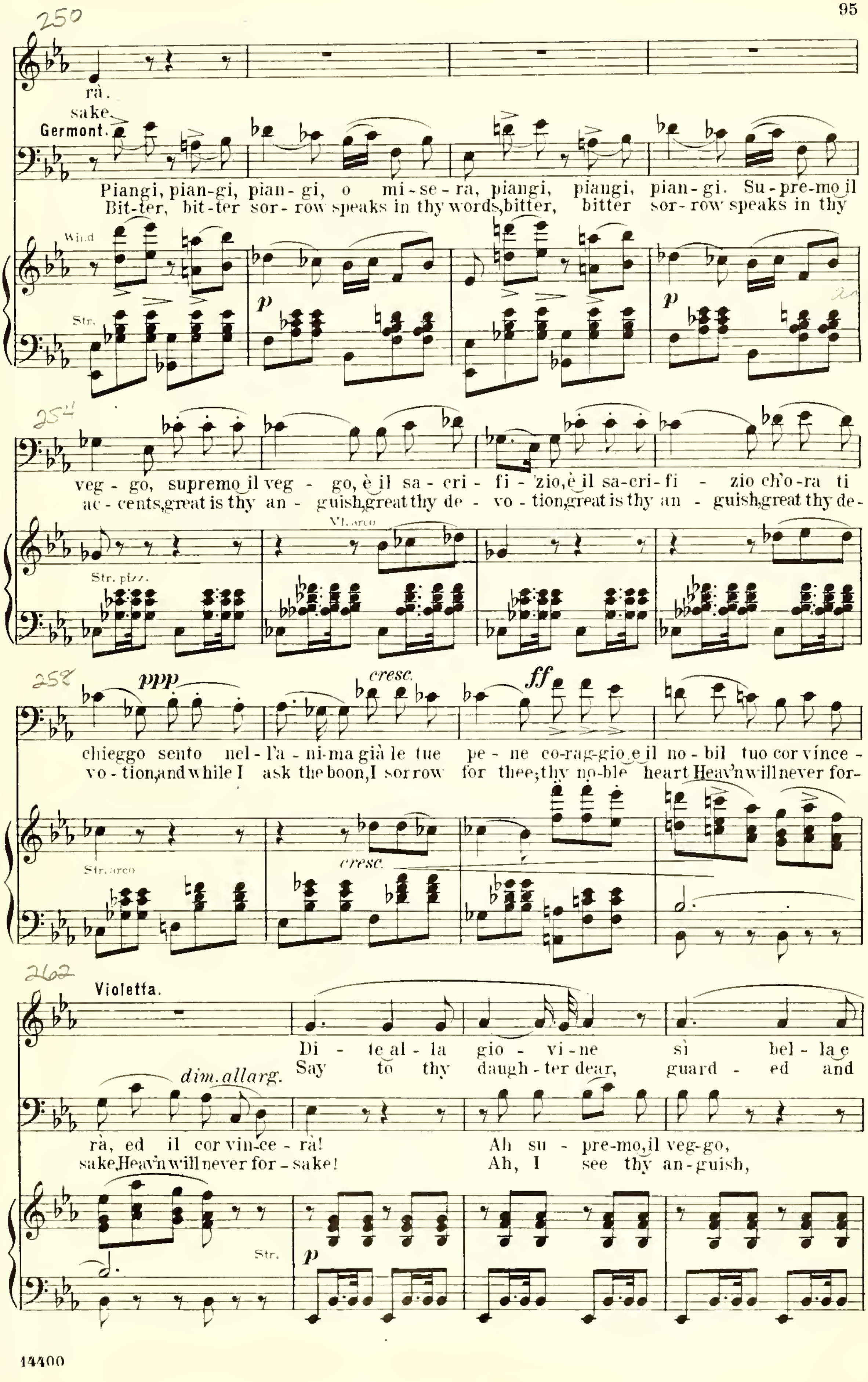

Andante piuttosto mosso (♪ = 96)
parlante
Violetta.
Bella voi sie-te, e gio-vi-ne; col tempo_ Ah più non di - te_v'in-ten-do,m'è impos-
Radiant in beauty and youthfulness some other_ No more, I pray you. No other can I
Str. pizz. p
Germont.
si - bi - le, lui so-lo a - mar vo-gl'i - o. Sia
love on earth, but Alfred, with love un - dy - ing. Be
ppp
Str. arco
pp
pu - re, ma vo - lu - bi - le so -
tran - quil. But the hearts of men are
Wind sust
Violetta. (confounded)
Germont. con semplicità
ven - te è l'uom. Gran Di - o! Un dì, quan-do le
change - a - ble. Oh Heav - en! The time will come, and
f
ff Str pizz
pp
ve - ne-ri il tem-po a-vrà fu - ga - te, fia pre-sto il te-dio a
speedi-ly, when all thy youth-ful beau - ty is wither'd by des -
Fl. & Cl.

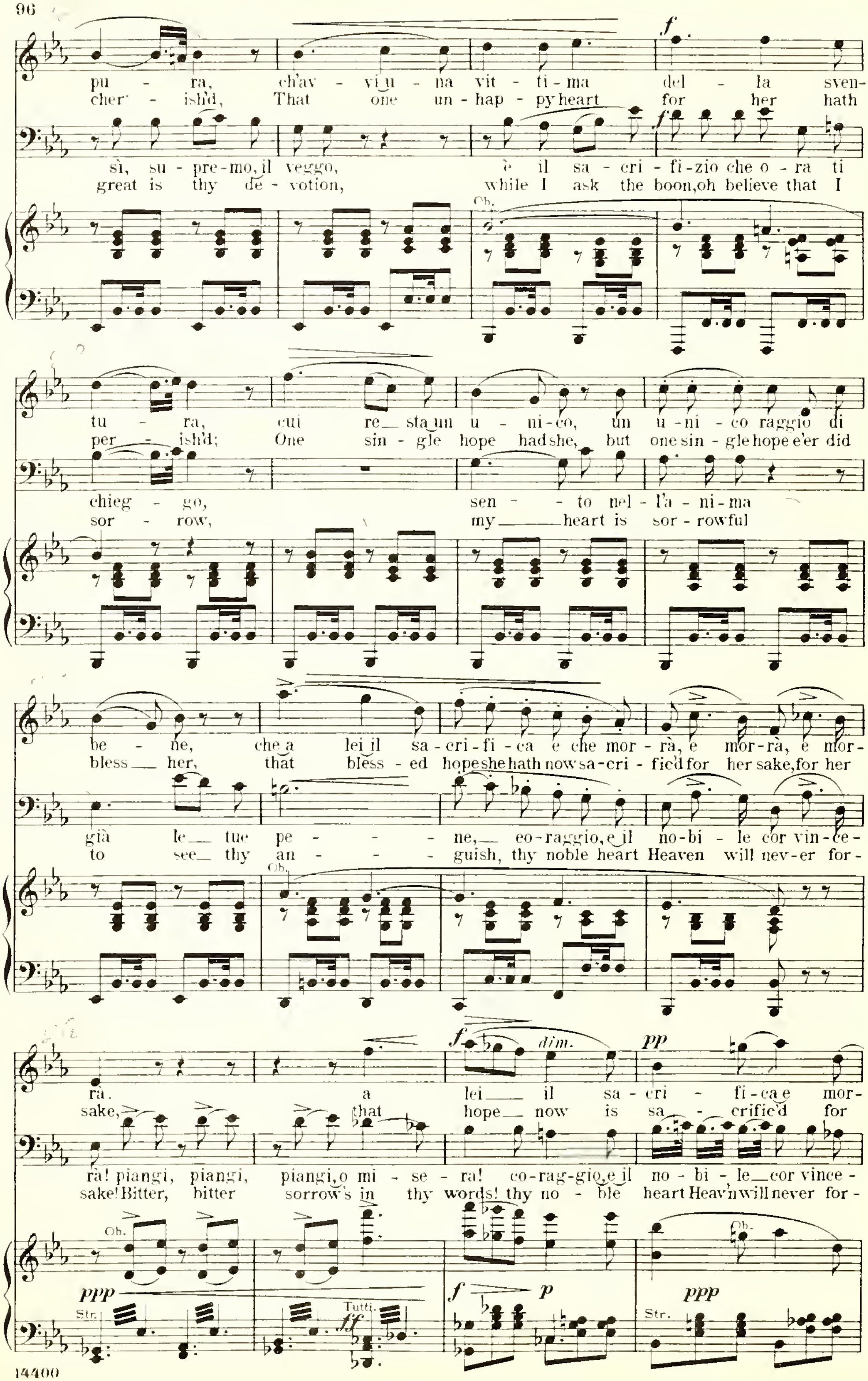

sor-ge-re_ Che sa-rà al-lor? Pen-sa - te! Per voi non a-vran
troying time, how will't be then? Be-think thee! No years will bring thee
bal-sa-mo i più so-a-vi af-fet - ti, poi - chè dal ciel non
gentle rest, nor ties of home and kin - dred, for nei-ther Heav'n nor
Violetta.
È ve-ro! è
Oh sor-row! oh
dim.
fu - ro-no_ tai no - di be-ne-det - ti. Ah
man hath blest_ the u - nion of thy way-ward heart. Oh
Fl. Ob. & Cl.
Str. arco
ve-ro!
sor-row!
ppp
dun - que, dun-que sper-da-si tal so-gno se - dut -
har - bor no de - lu-sive dreams, thou canst not thus be
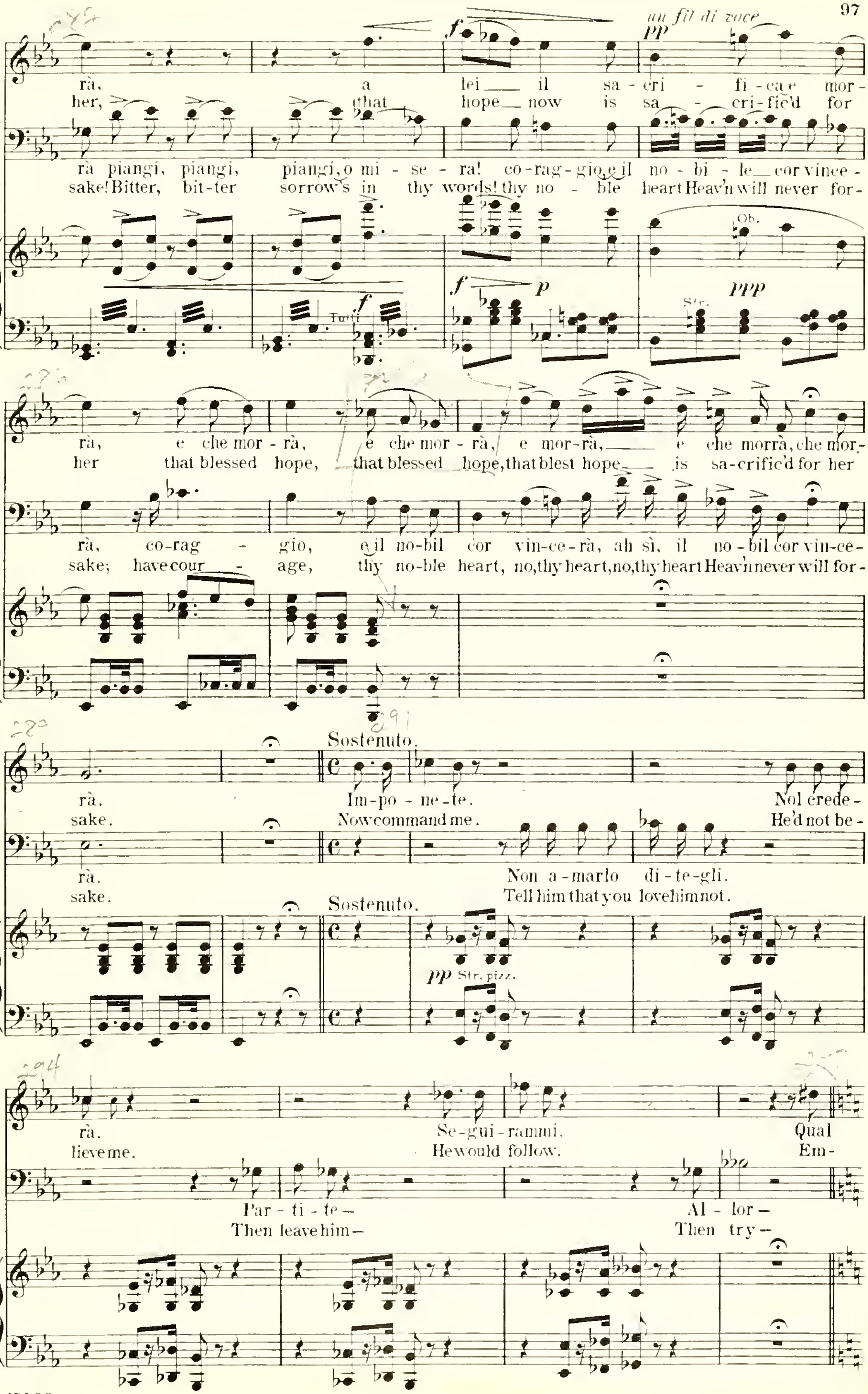

È ve-ro! è ver!
Oh sorrow! 'tis true!
ppp
pp
dolciss.
to - re_ sia - te di mia fa - mi - glia___ l'an-gel con - so - la -
hap - py; but thou canst be my chil - dren's___ an - gel, bear-ing sweet
pp
pp
cresc.
to - re; Vio-let-ta, deh pen - sa - te - ci, ne sie-te in tempo ancor. È Dio che ispira, o
comfort; Vio-let-ta, ah, be - think thee well, resolve ere 'tis too late, 'Tis Heav'n it-self that
Cl.
Vl.
gio - vi - ne, è Dio che ispi-ra, o gio - vi - ne, è Dio che i-spi-ra tai detti a unge-ni - tor.
speaks thro' me, tis Heav'n it-self that speaks thro' me, to turn my lov'd ones', to turn my lov'd ones' fate.
Violetta. (in an agony of grief)
Co - sì al-la mi - se - ra, ch'è un di ca -
Ah! cru - el world, not a hope then is
Fl. & Ob.
pp
Str.
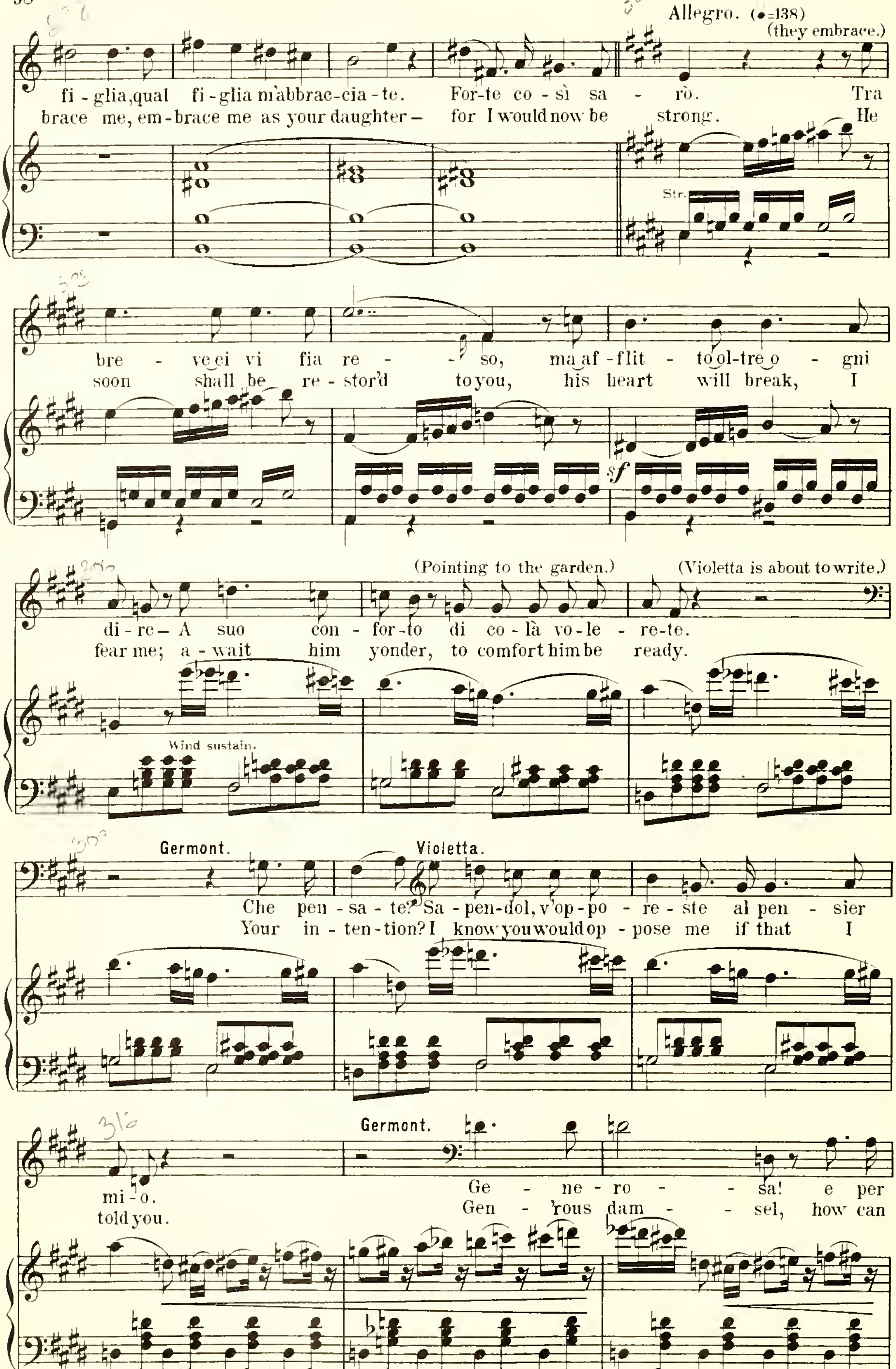

du - ta, di più ri - sor - ge - re
left me, of ev-'ry com - fort thy
spe - ran-za è mu - ta! Se pur be -
words have be-reft me! Heav'n seem'd to
Germont.
Sia-te di mia fa -
Ah, be thou of my
Cl. & Fag. sust.
ne - fi-co le in - dul-ga Iddi - o, l'uo-mo im-pla -
smile on my fond as - pi - ra - tion but man for -
mi - glia l'angiol conso - la - tor, ah,
chil - dren the an-gel bear-ing com - fort,
a piacere con forza
ca - bil per lei sa - rà, sì, per lei sa - rà, l'uomo impla-ca-bi-le per lei sa -
gives not, and I am lost, ah, yes, I am lost, man is im - pla-ca-ble and I am
sia - te l'an-giol con-so - la - tor,
ah be - think, ah bethink thee well,
colla voce
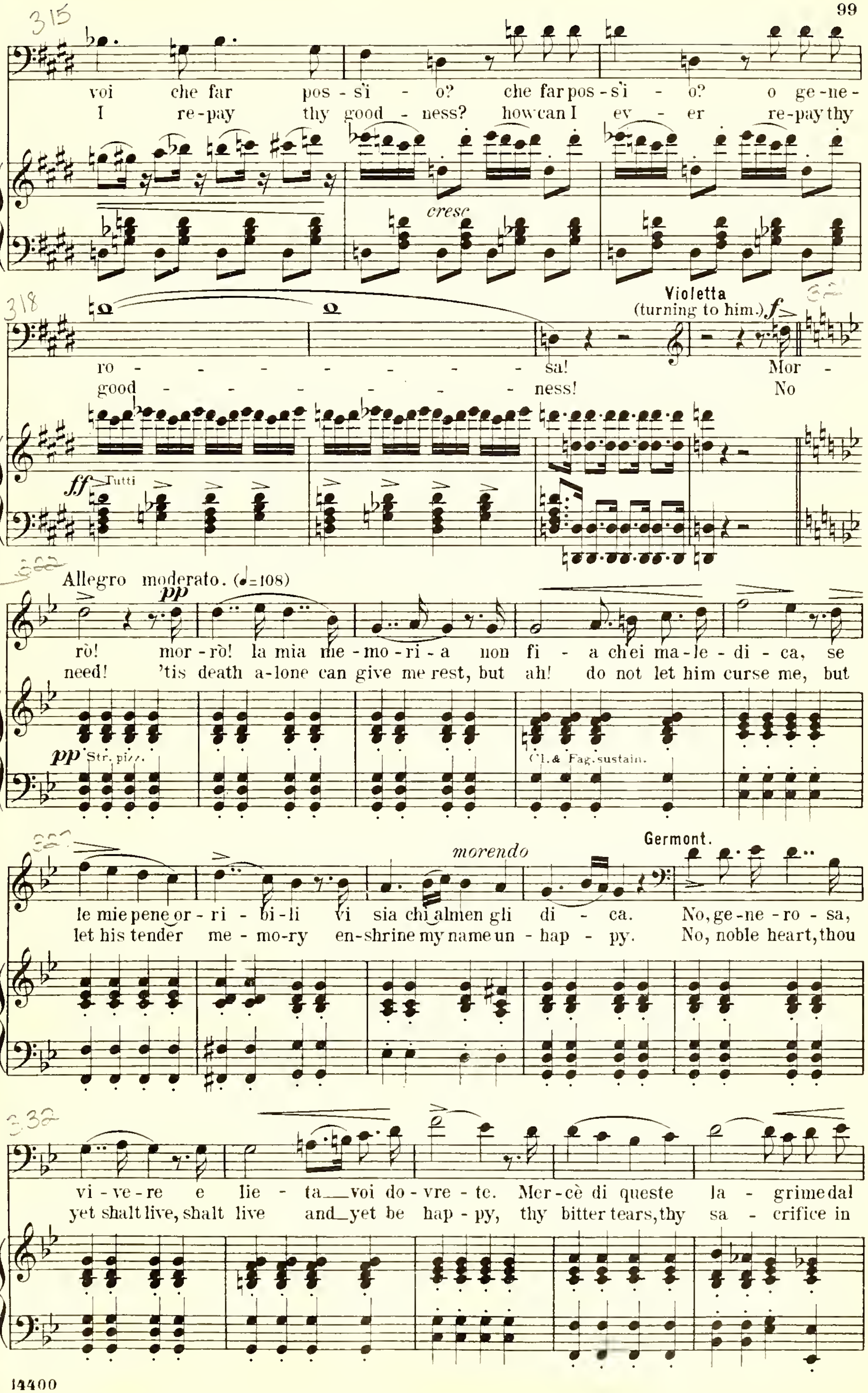

l'uomo implacabil per lei sa-
ra, lost, ah, man forgives not, and I am
siate, siate l'angiol consolator, siate, siate l'angiol consola-
ah be thou our angel, bethink thee well, ah be thou our angel, bethink thee
Cl.
p Str. 'Cello
dim.
(weeping) Andantino cantabile.
rà! Ah! Di teal-la giovine sì bella e pura,
lost! Ah! Say to thy daughter dear, guarded and cherish'd,
tor! well!
Andantino.
Str. p
ch'avvi una vittima della sventura,
That one unhappy heart for her hath perish'd.
Ob.
cui resta un unico, un unico raggio di bene,
One single hope had she, but one single hope e'er did bless her,
'Cello
che a lei il sacrifica e che morrà, e morrà, e mor-
that bless-ed hope she hath now sacrific'd, for her sake, for her
pp
Ob.
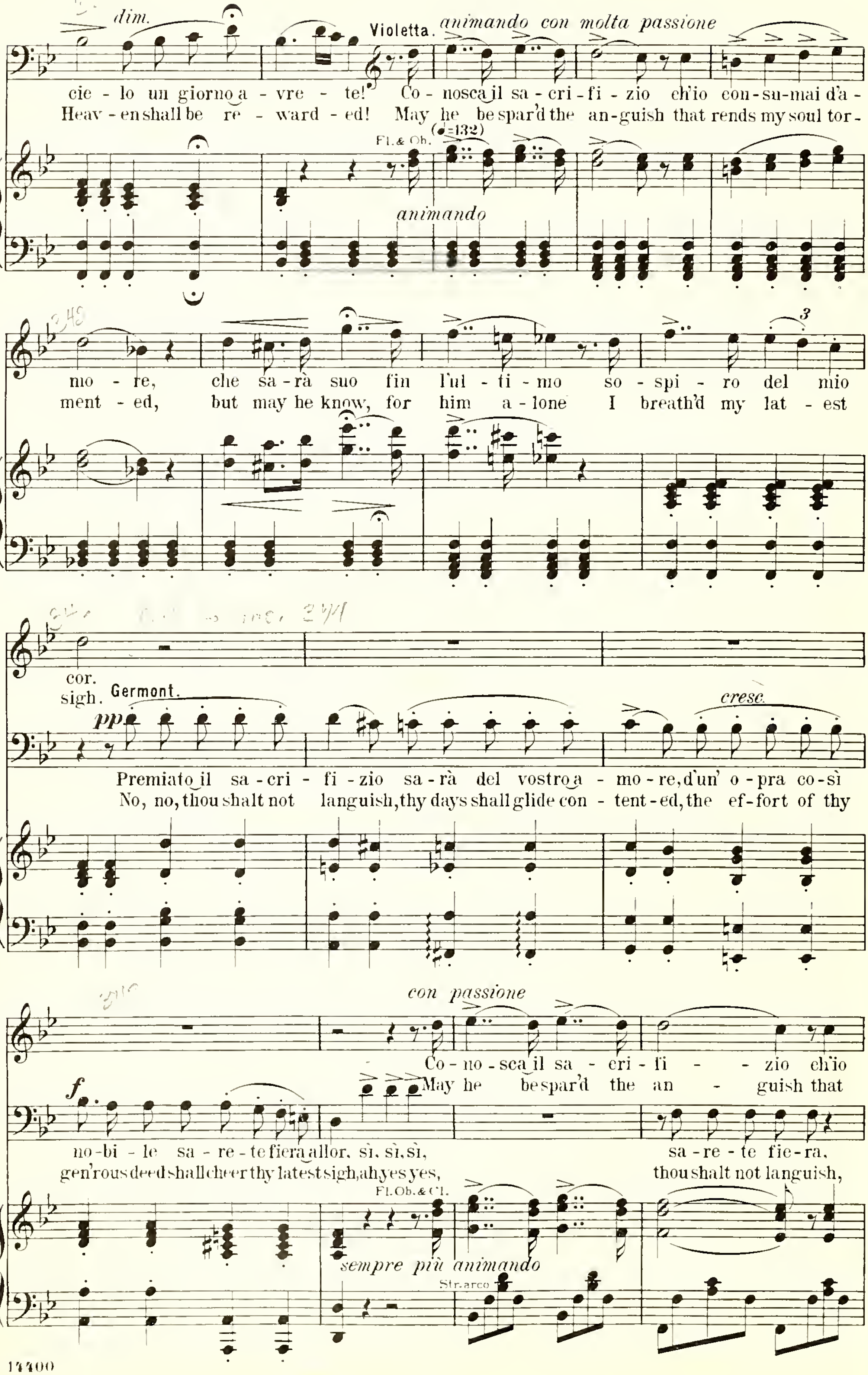

rà.
sake.
Germont.
Piangi, pian-gi, pian-gi, o mi-se-ra, piangi, piangi, pian-gi. Su-pre-mo il
Bit-ter, bit-ter sor-row speaks in thy words, bitter, bitter sor-row speaks in thy
Wind
Str.
p
veg-go, supremo il veg-go, è il sa-cri-fi-zio, è il sa-cri-fi-zio ch'o-ra ti
ac-cents, great is thy an-guish, great thy de-vo-tion, great is thy an-guish, great thy de-
Vl. arco
Str. pizz.
ppp
cresc.
ff
chieggo sento nel-l'a-ni-ma già le tue pe-ne co-rag-gio e il no-bil tuo cor vince-
vo-tion, and while I ask the boon, I sorrow for thee; thy no-ble heart Heav'n will never for-
Str. arco
cresc.
Violetta.
Di-te al-la gio-vi-ne sì bel-la e
Say to thy daugh-ter dear, guard-ed and
dim. allarg.
rà, ed il cor vin-ce-rà!
sake, Heav'n will never for-sake!
Ah su-pre-mo, il veg-go,
Ah, I see thy an-guish,
Str.
p
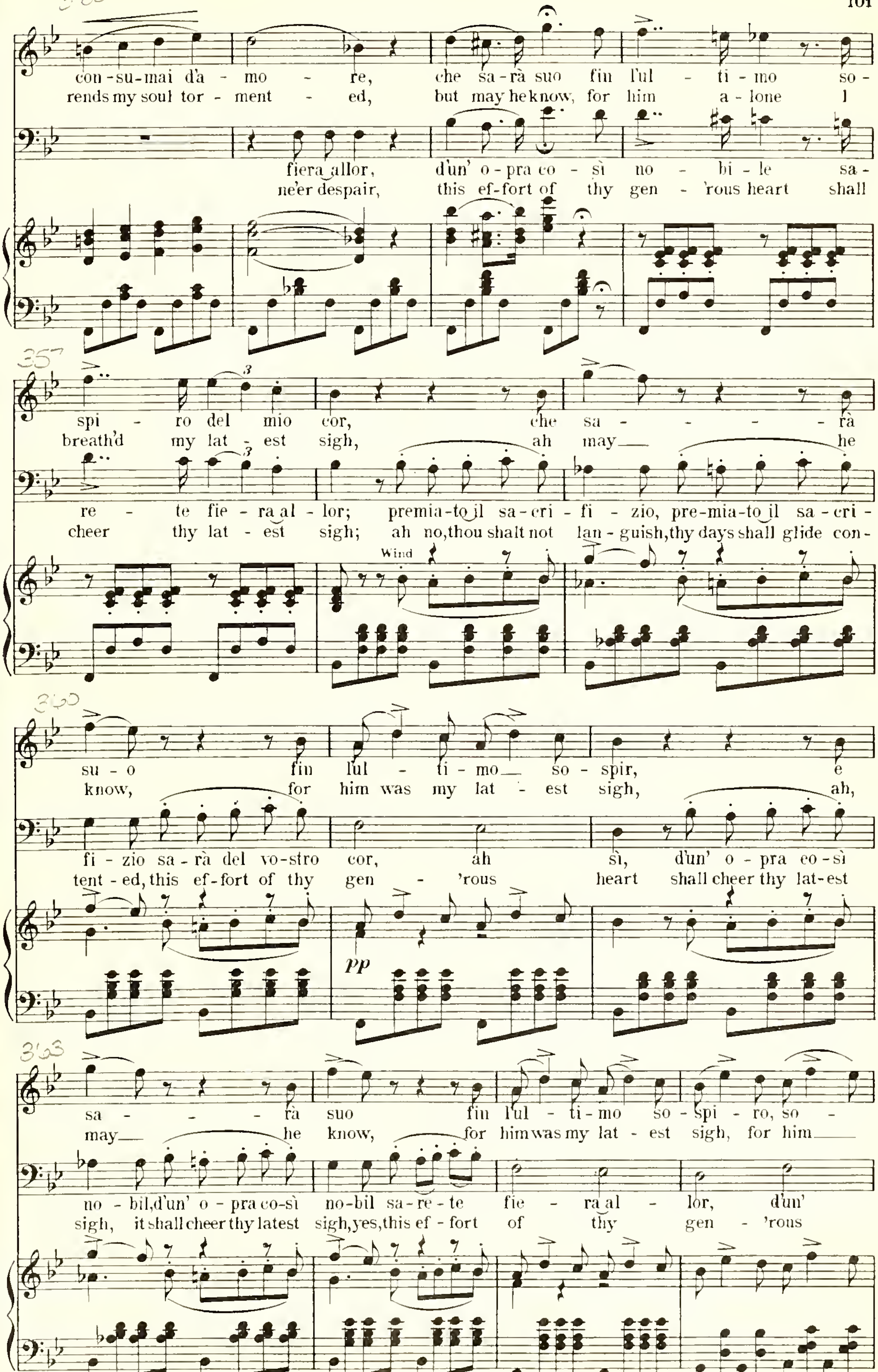

pu - ra, ch'av - vi u - na vit - ti - ma del - la sven-
cher' - ish'd, That one un - hap - py heart for her hath
sì, su - pre - mo, il veggo, è il sa - cri - fi - zio che o - ra ti
great is thy de - votion, while I ask the boon, oh believe that I
Ob.
tu - ra, cui re - sta un u - ni - co, un u - ni - co raggio di
per - ish'd; One sin - gle hope had she, but one sin - gle hope e'er did
chieg - go, sen - to nel - l'a - ni - ma
sor - row, my heart is sor - rowful
be - ne, che a lei il sa - cri - fi - ca e che mor - rà, e mor - rà, e mor-
bless her, that bless - ed hope she hath now sa - cri - fic'd for her sake, for her
già le tue pe - ne, co - raggio, e il no - bi - le cor vin - ce -
to see thy an - guish, thy noble heart Heaven will nev - er for -
Ob.
rà. a lei il sa - cri - fi - ca e mor-
sake, that hope now is sa - crific'd for
rà! piangi, piangi, piangi, o mi - se - ra! co - rag - gio, e il no - bi - le cor vince -
sake! Bitter, bitter sorrow's in thy words! thy no - ble heart Heav'n will never for -
Ob.
Str.
Tutti.
Str.
Ob.
f
dim.
pp
ppp
fff
p
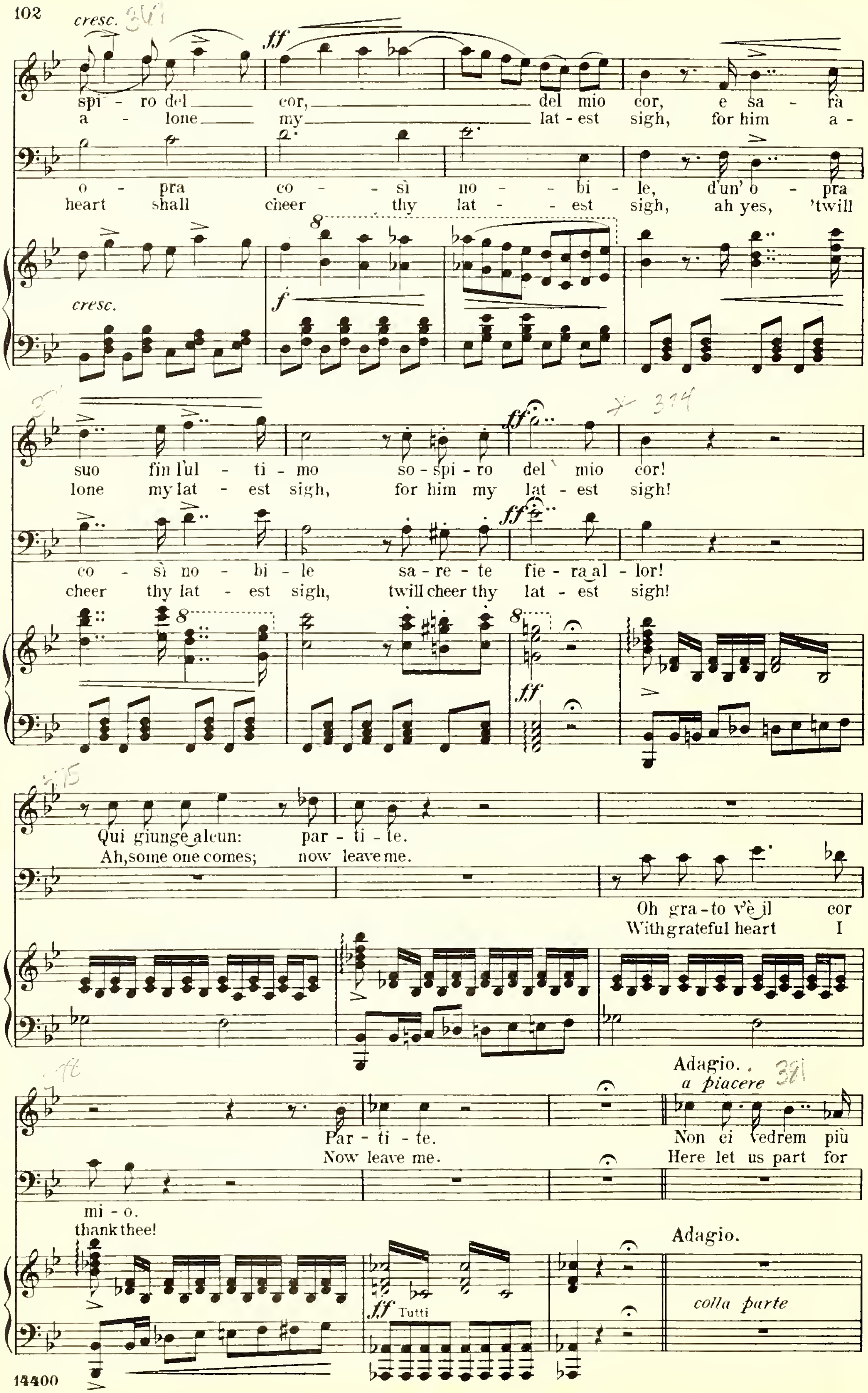

un fil di voce
rà, a lei il sa-cri-fi-ca e mor-
her, that hope now is sa-cri-fic'd for
rà piangi, piangi, piangi, o mi-se-ra! co-rag-gio, e il no-bi-le cor vince-
sake! Bitter, bit-ter sorrow's in thy words! thy no-ble heart Heav'n will never for-
Ob.
Str.
Tutti
rà, e che mor-rà, e che mor-rà, e mor-rà, e che morrà, che mor-
her that blessed hope, that blessed hope, that blest hope is sa-crific'd for her
rà, co-rag-gio, e il no-bil cor vin-ce-rà, ah sì, il no-bil cor vin-ce-
sake; have cour-age, thy no-ble heart, no, thy heart, no, thy heart Heav'n never will for-
Sostenuto.
rà. Im-po-ne-te. Nol crede-
sake. Now command me. He'd not be-
rà. Non a-marlo di-te-gli.
sake. Tell him that you love him not.
Sostenuto.
Str. pizz.
rà. Se-gui-rammi. Qual
lieve me. He would follow. Em-
Par-ti-te— Al-lor—
Then leave him— Then try—
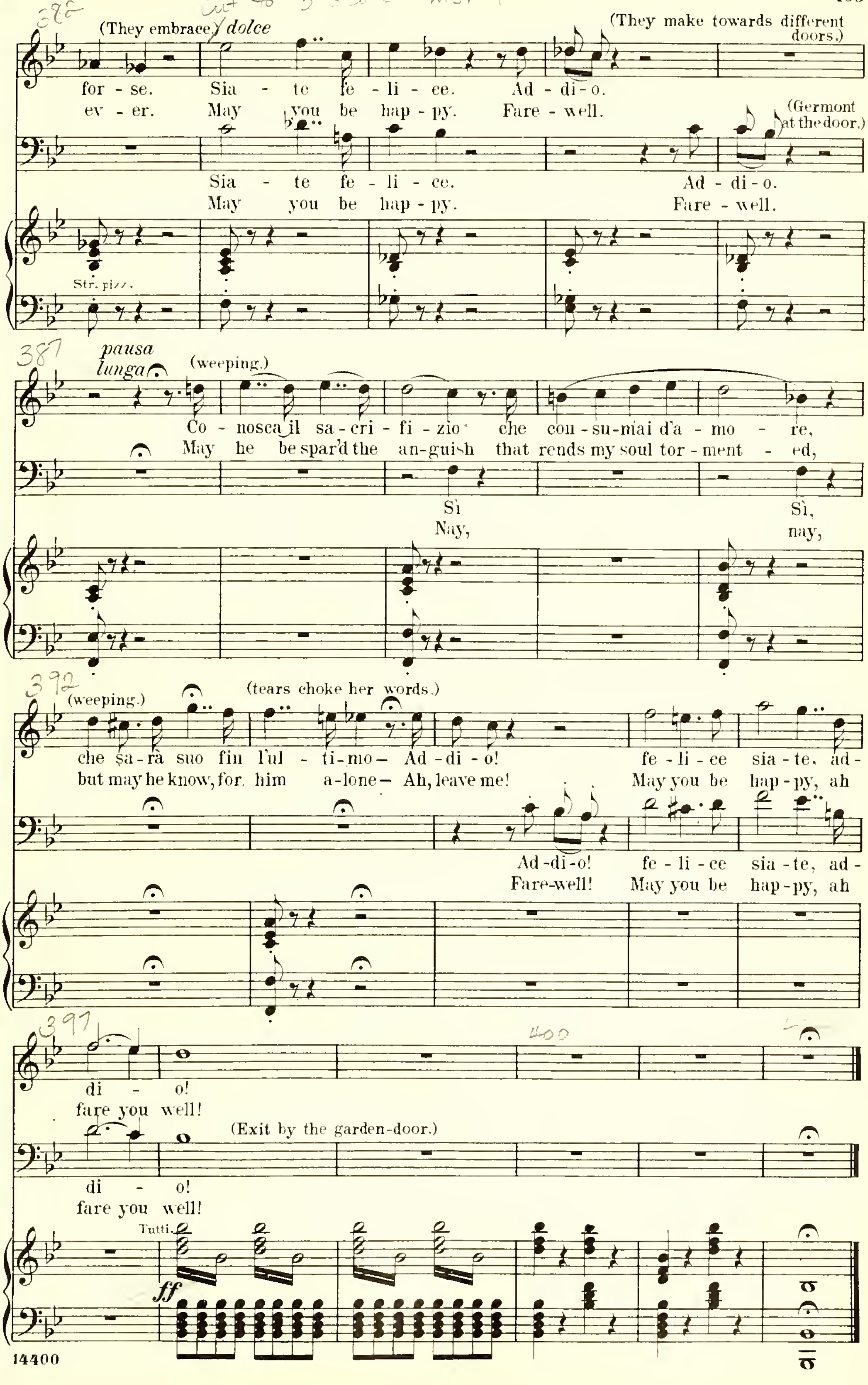

Allegro. (♩=138)
(they embrace.)
fi - glia, qual fi - glia m'abbrac-cia - te. For-te co - sì sa - rò. Tra
brace me, em - brace me as your daughter - for I would now be strong. He
Str.
bre - ve ei vi fia re - so, ma af - flit - to ol-tre o - gni
soon shall be re - stor'd to you, his heart will break, I
sf
(Pointing to the garden.)
(Violetta is about to write.)
di - re - A suo con - for-to di co - là vo - le - re-te.
fear me; a - wait him yonder, to comfort him be ready.
Wind sustain.
Germont.
Violetta.
Che pen - sa - te? Sa - pen-dol, v'op - po - re - ste al pen - sier
Your in - ten - tion? I know you would op - pose me if that I
Germont.
mi - o. Ge - ne - ro - sa! e per
told you. Gen - 'rous dam - sel, how can


voi che far pos - s'i - o? che far pos - s'i - o? o ge - ne -
I re - pay thy good - ness? how can I ev - er re - pay thy
cresc
ro - - - - - - - - - sa!
good - - - - - - - - ness!
ff Tutti
Violetta
(turning to him.) f
Mor -
No
Allegro moderato. (♩=108)
pp
rò! mor - rò! la mia me - mo - ri - a non fi - a chei ma - le - di - ca, se
need! 'tis death a - lone can give me rest, but ah! do not let him curse me, but
pp Str. pizz.
Cl. & Fag. sustain.
morendo
Germont.
le mie pene or - ri - bi - li vi sia chi almen gli di - ca. No, ge - ne - ro - sa,
let his tender me - mo - ry en - shrine my name un - hap - py. No, noble heart, thou
vi - ve - re e lie - ta voi do - vre - te. Mer - cè di queste la - grime dal
yet shalt live, shalt live and yet be hap - py, thy bitter tears, thy sa - crifice in


dim.
Violetta.
animando con molta passione
cie - lo un giorno a - vre - te! Co - nosca il sa - cri - fi - zio ch'io con - su - mai d'a -
Heav - en shall be re - ward - ed! May he be spar'd the an - guish that rends my soul tor -
Fl. & Ob.
(♩=132)
animando
mo - re, che sa - rà suo fin l'ul - ti - mo so - spi - ro del mio
ment - ed, but may he know, for him a - lone I breath'd my lat - est
cor.
sigh.
Germont.
pp
cresc.
Premiato il sa - cri - fi - zio sa - rà del vostro a - mo - re, d'un' o - pra co - sì
No, no, thou shalt not languish, thy days shall glide con - tent - ed, the ef - fort of thy
con passione
Co - no - sca il sa - cri - fi - zio ch'io
May he be spar'd the an - guish that
f
no - bi - le sa - re - te fiera allor, sì, sì, sì, sa - re - te fie - ra,
gen'rous deed shall cheer thy latest sigh, ah yes yes, thou shalt not languish,
Fl. Ob. & Cl.
sempre più animando
Str. arco
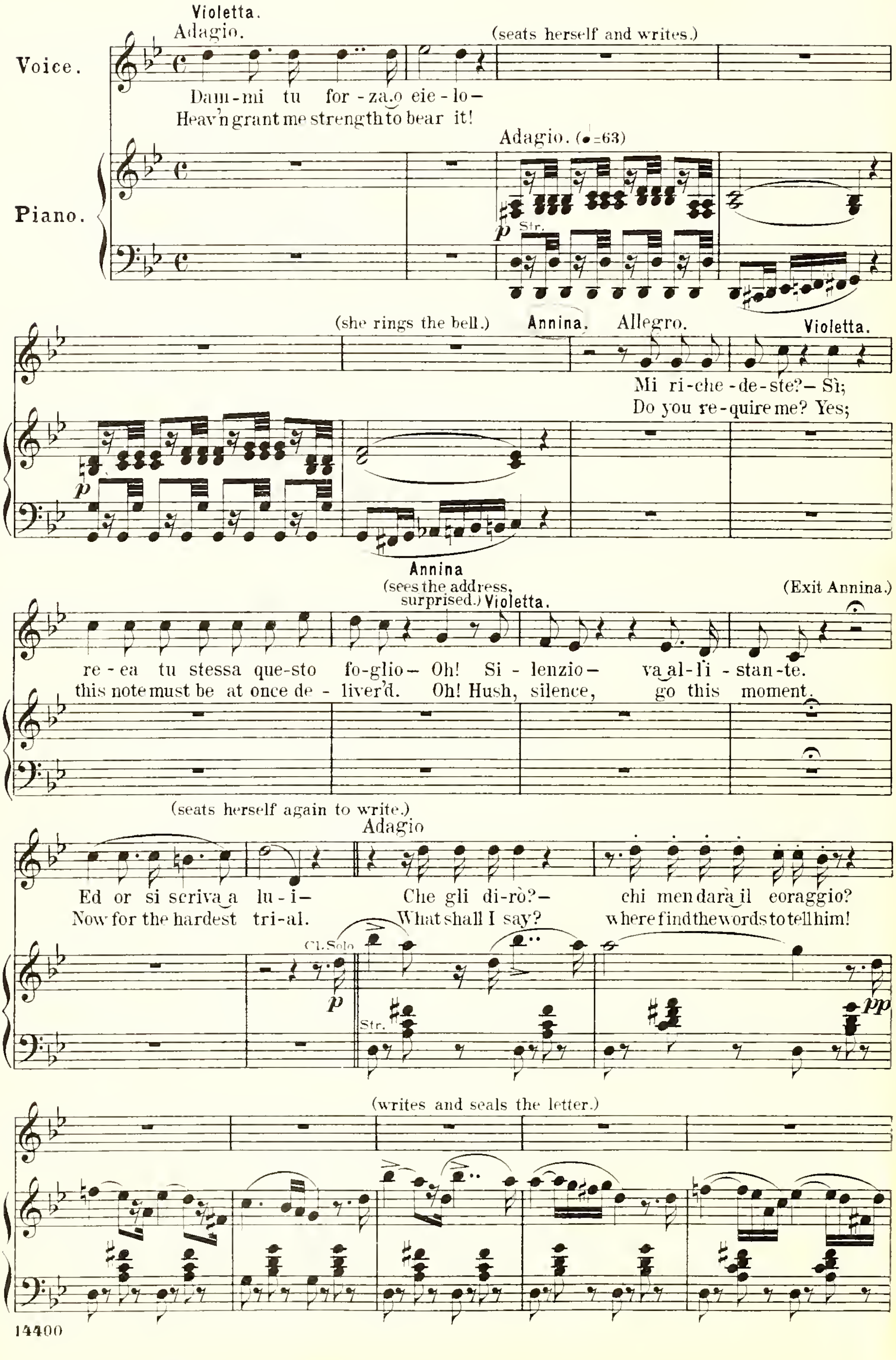

con-su-mai d'a - mo - re, che sa-rà suo fin l'ul - ti-mo so-
rends my soul tor - ment - ed, but may he know, for him a-lone I
fiera allor, d'un' o-pra co - sì no - bi - le sa-
ne'er despair, this ef-fort of thy gen - 'rous heart shall
spi - ro del mio cor, che sa - rà
breath'd my lat - est sigh, ah may he
re - te fie - ra al - lor; premia-to il sa-cri - fi - zio, pre-mia-to il sa-cri-
cheer thy lat - est sigh; ah no, thou shalt not lan - guish, thy days shall glide con-
Wind
su - o fin l'ul - ti - mo so - spir, e
know, for him was my lat - est sigh, ah,
fi - zio sa-rà del vo-stro cor, ah sì, d'un' o - pra co-sì
tent - ed, this ef-fort of thy gen - 'rous heart shall cheer thy lat-est
pp
sa - rà suo fin l'ul - ti-mo so - spi - ro, so -
may he know, for him was my lat - est sigh, for him
no - bil, d'un' o - pra co-sì no-bil sa-re-te fie - ra al - lor, d'un'
sigh, it shall cheer thy latest sigh, yes, this ef - fort of thy gen - 'rous
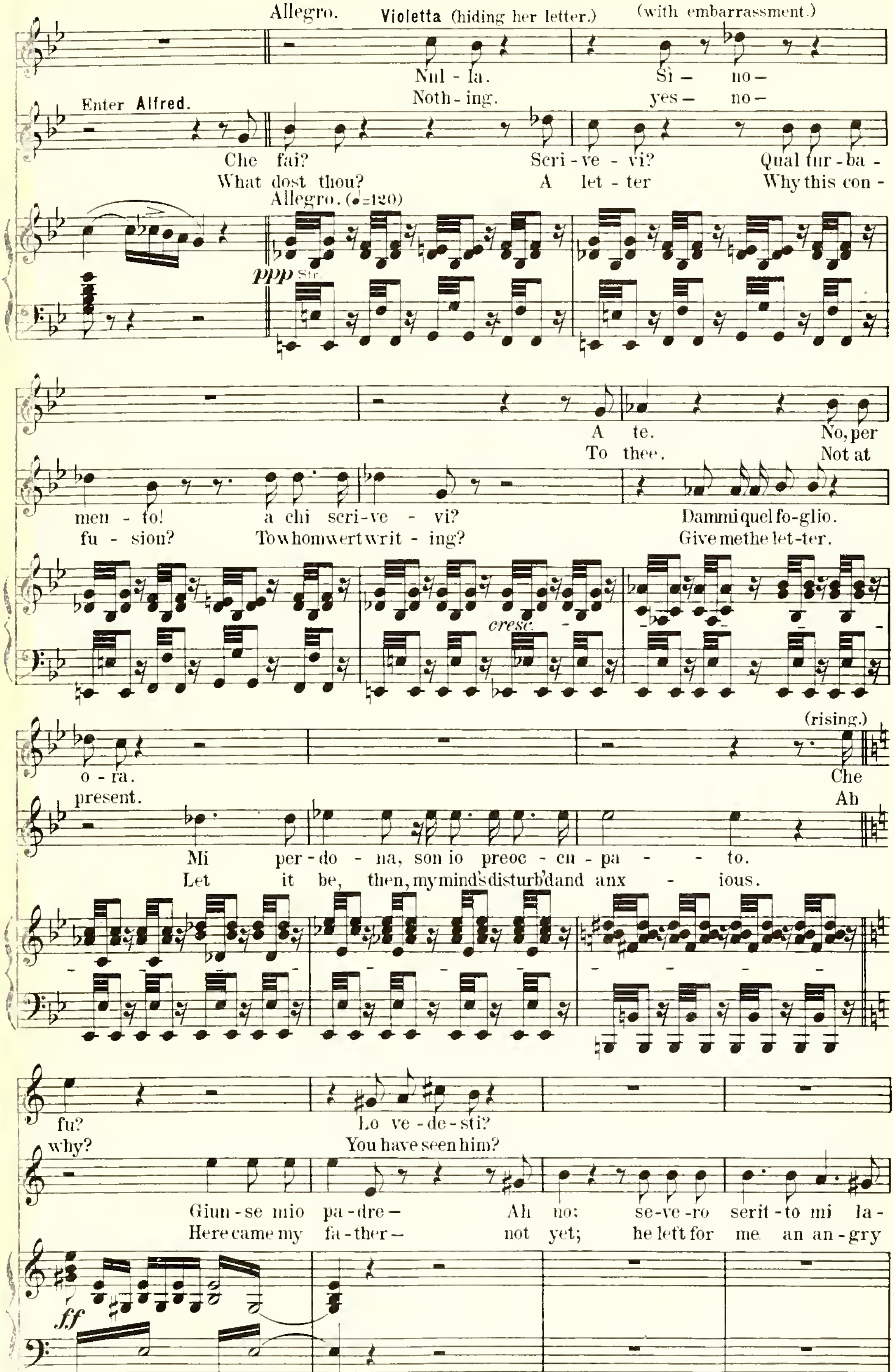

cresc.
spi - ro del cor, del mio cor, e sa - rà
a - lone my lat - est sigh, for him a -
o - pra co - sì no - bi - le, d'un' o - pra
heart shall cheer thy lat - est sigh, ah yes, 'twill
cresc.
suo fin l'ul - ti - mo so - spi - ro del mio cor!
lone my lat - est sigh, for him my lat - est sigh!
co - sì no - bi - le sa - re - te fie - ra al - lor!
cheer thy lat - est sigh, twill cheer thy lat - est sigh!
Qui giunge alcun: par - ti - te.
Ah, some one comes; now leave me.
Oh gra - to v'è il cor
With grateful heart I
mi - o.
thank thee!
Par - ti - te.
Now leave me.
Adagio.
a piacere
Non ci vedrem più
Here let us part for
Adagio.
colla parte
Tutti
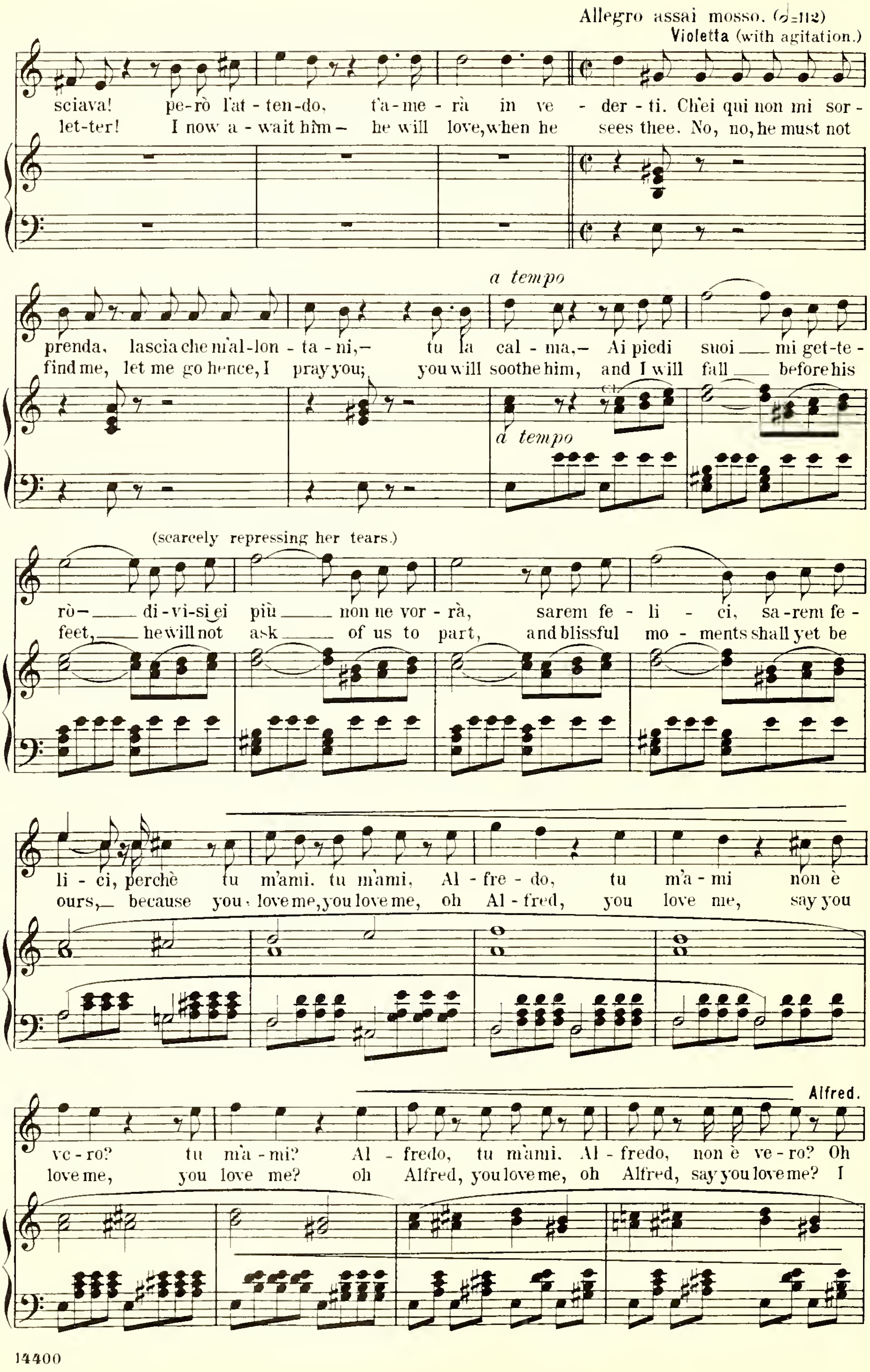

(They embrace.) dolce
(They make towards different doors.)
for - se. Sia - te fe - li - ce. Ad - di - o.
ev - er. May you be hap - py. Fare - well.
(Germont at the door.)
Sia - te fe - li - ce. Ad - di - o.
May you be hap - py. Fare - well.
Str. pizz.
pausa lunga
(weeping.)
Co - nosca il sa - cri - fi - zio che con - su - mai d'a - mo - re,
May he be spar'd the an - guish that rends my soul tor - ment - ed,
Si Si,
Nay, nay,
(weeping.)
(tears choke her words.)
che sa - rà suo fin l'ul - ti - mo - Ad - di - o! fe - li - ce sia - te, ad -
but may he know, for him a - lone - Ah, leave me! May you be hap - py, ah
Ad - di - o! fe - li - ce sia - te, ad -
Fare-well! May you be hap - py, ah
di - o!
fare you well!
(Exit by the garden-door.)
di - o!
fare you well!
Tutti.
ff
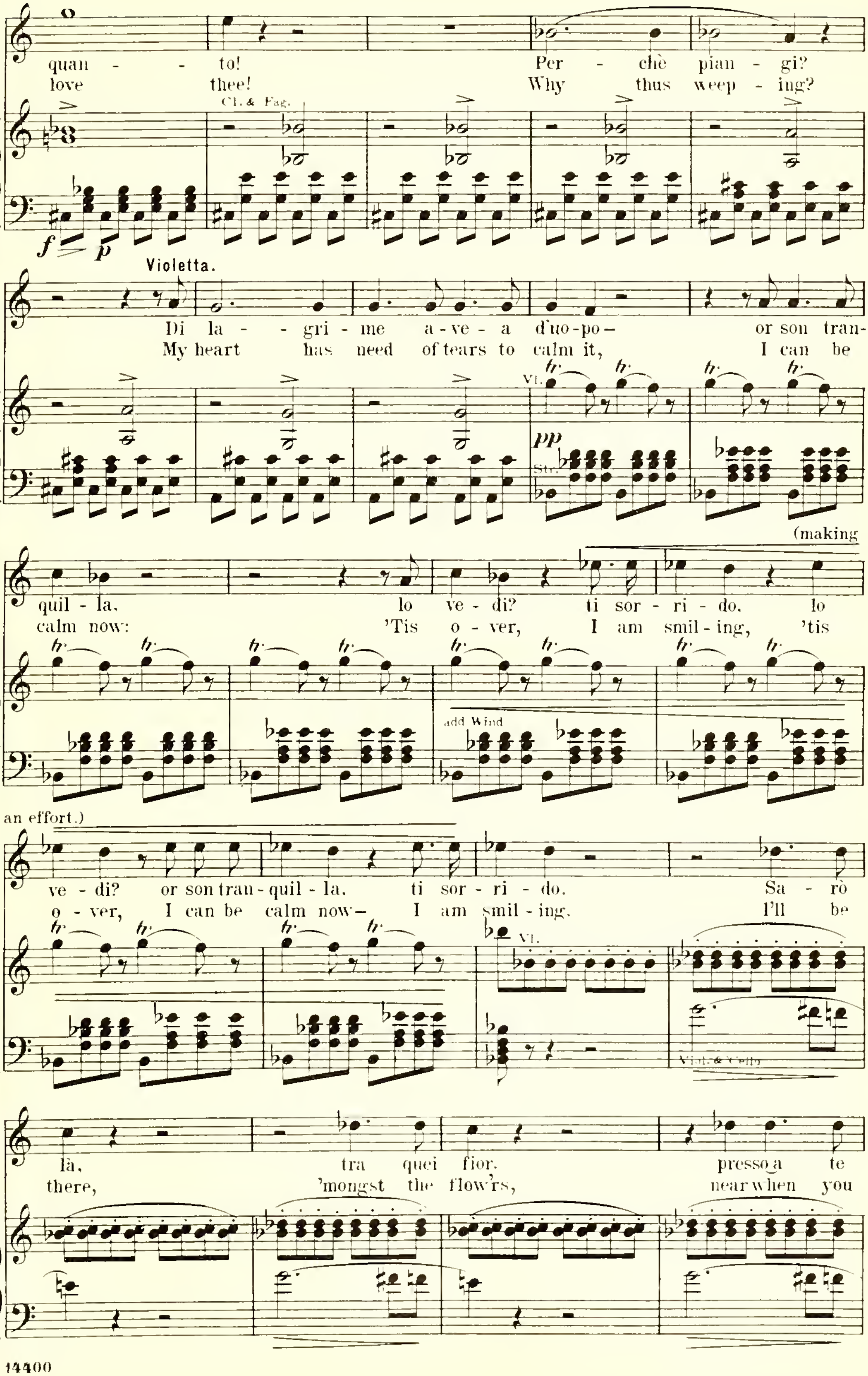
Nº 9. "Dammi tu forza, o cielo."
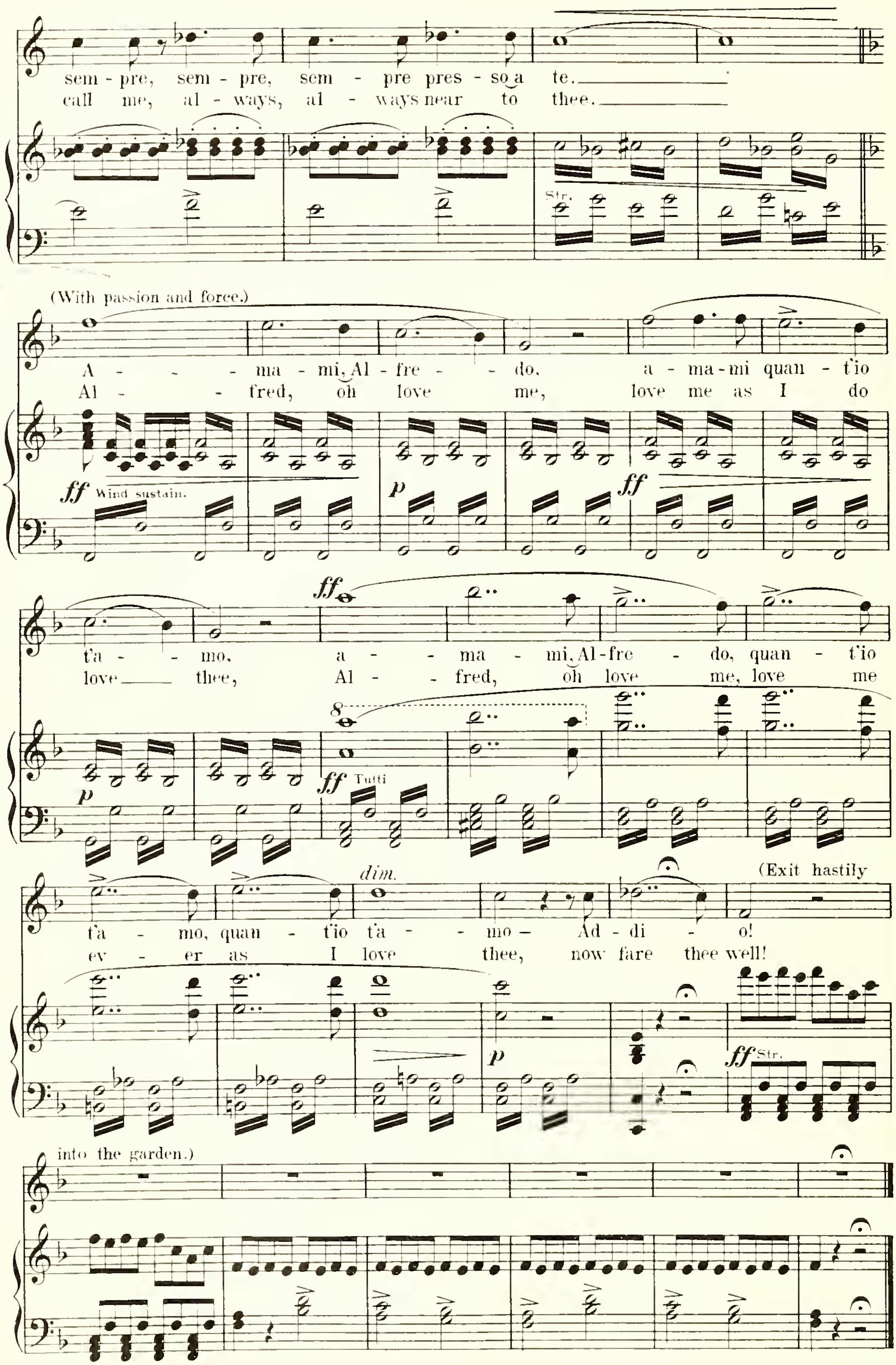
Recitative.




Allegro.
Violetta (hiding her letter.)
(with embarrassment.)
Nul - la.
Sì — no —
Nothing.
yes — no —
Enter Alfred.
Che fai?
Scri - ve - vi?
Qual tur - ba -
What dost thou?
A let - ter
Why this con -
Allegro. (♩=120)
ppp
Str.
A te.
No, per
To thee.
Not at
men - to!
a chi scri-ve - vi?
Dammi quel fo-glio.
fu - sion?
To whom wert writ - ing?
Give me the let-ter.
cresc.
o - ra.
present.
(rising.)
Che
Ah
Mi per - do - na, son io preoc - cu - pa - to.
Let it be, then, my mind's disturb'd and anx - ious.
fu?
why?
Lo ve - de - sti?
You have seen him?
Giun - se mio pa - dre —
Ah no:
se - ve - ro serit - to mi la -
Here came my fa - ther —
not yet;
he left for me an an - gry
ff
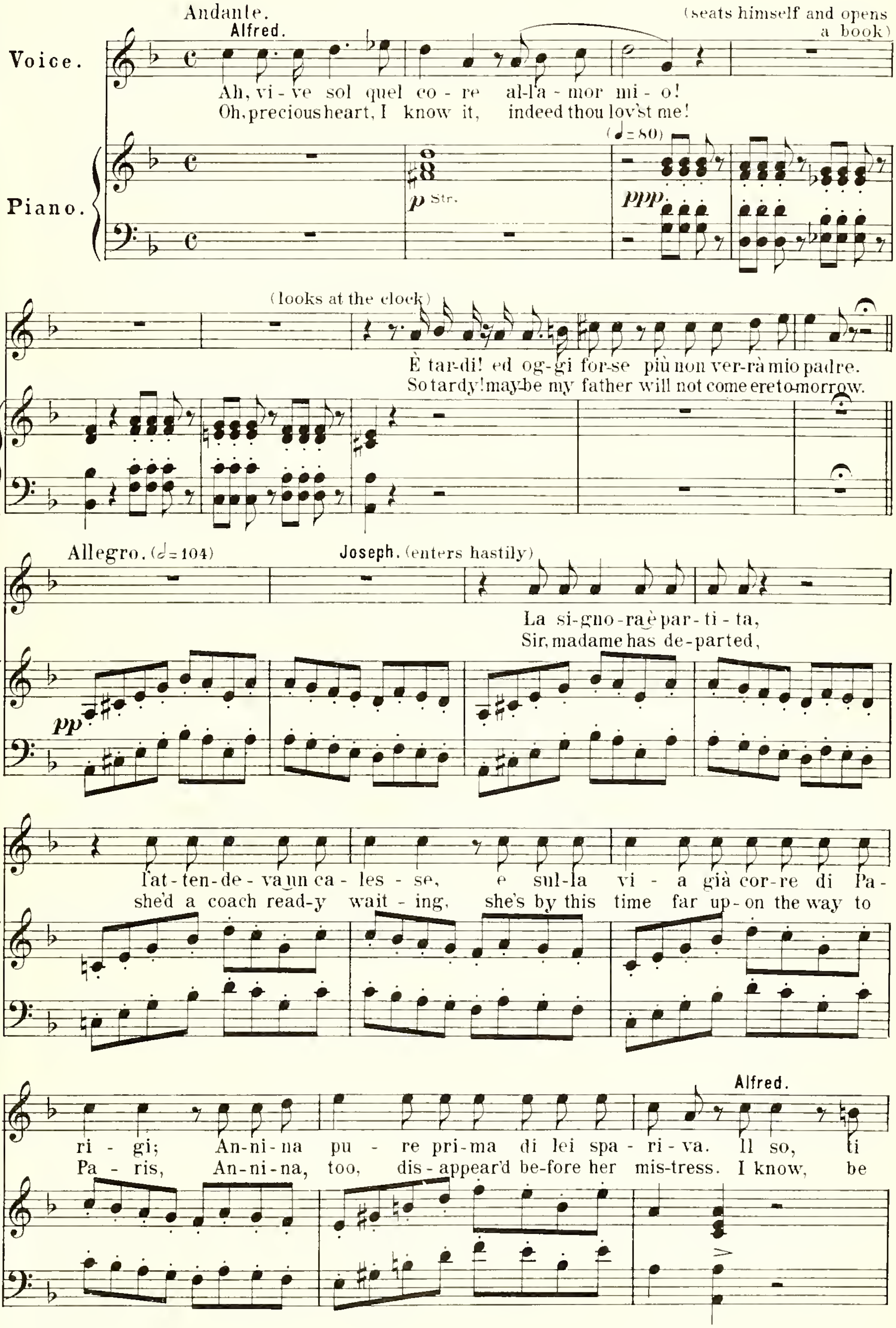

Allegro assai mosso. (𝅗𝅥=112)
Violetta (with agitation.)
sciava! però l'at-ten-do, t'a-me-rà in ve - der-ti. Ch'ei qui non mi sor -
let-ter! I now a-wait him - he will love, when he sees thee. No, no, he must not
a tempo
prenda, lascia che m'al-lon-ta-ni,- tu la cal-ma,- Ai piedi suoi mi get-te -
find me, let me go hence, I pray you; you will soothe him, and I will fall before his
a tempo
(scarcely repressing her tears.)
rò- di-vi-si ei più non ne vor-rà, sarem fe - li - ci, sa-rem fe -
feet, he will not ask of us to part, and blissful mo - ments shall yet be
li - ci, perchè tu m'ami. tu m'ami, Al - fre - do, tu m'a - mi non è
ours,- because you love me, you love me, oh Al - fred, you love me, say you
Alfred.
ve - ro? tu m'a - mi? Al - fredo, tu m'ami. Al - fredo, non è ve - ro? Oh
love me, you love me? oh Alfred, you love me, oh Alfred, say you love me? I
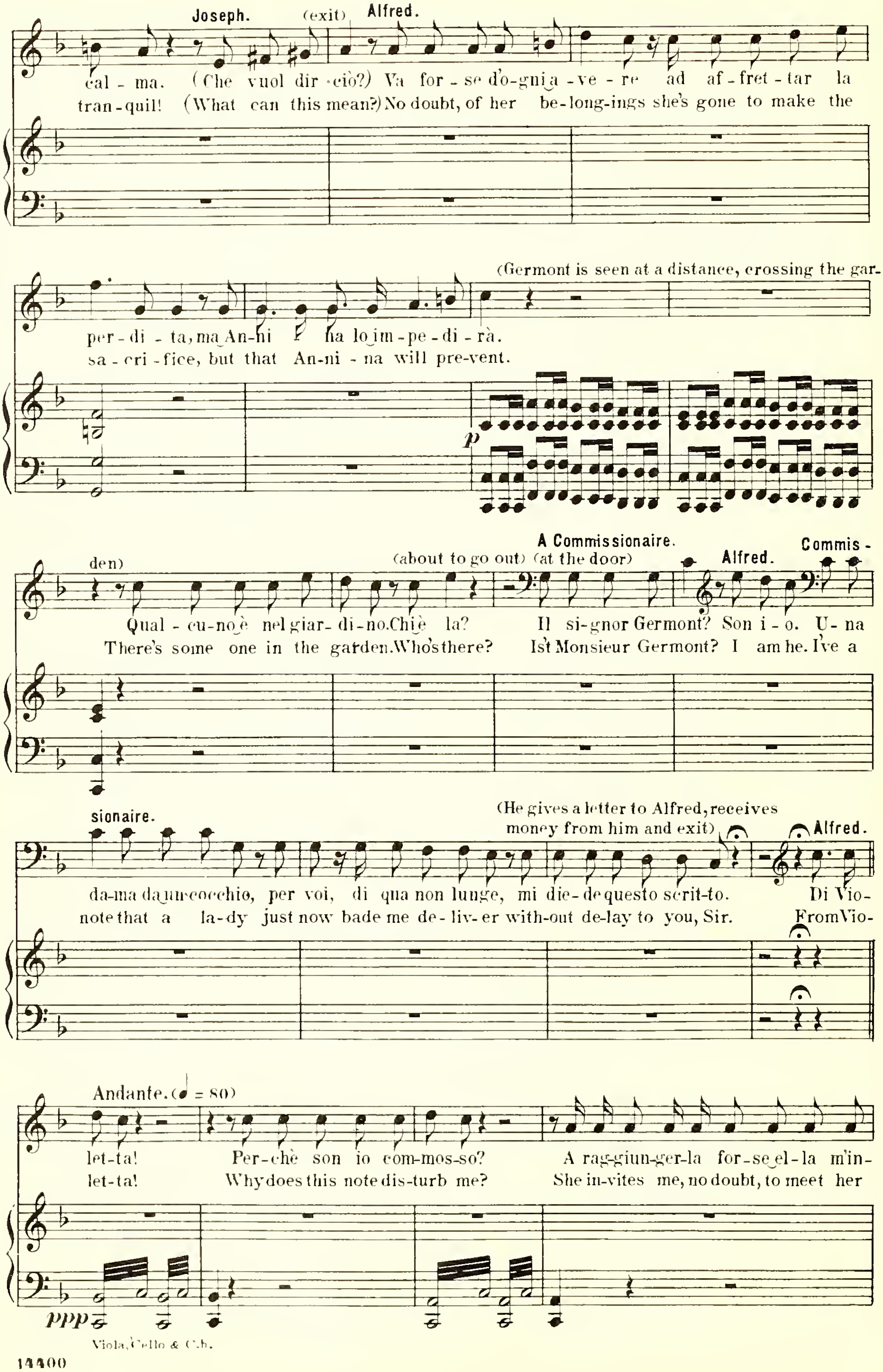

quan - - to! Per - chè pian - gi?
love thee! Why thus weep - ing?
Cl. & Fag.
f p
Violetta.
Di la - - gri - me a - ve - a d'uo - po - or son tran-
My heart has need of tears to calm it, I can be
Vl.
pp
Str.
(making
quil - la. lo ve - di? ti sor - ri - do. lo
calm now: 'Tis o - ver, I am smil - ing, 'tis
add Wind
an effort.)
ve - di? or son tran - quil - la. ti sor - ri - do. Sa - rò
o - ver, I can be calm now - I am smil - ing. I'll be
Vl.
Viol. & Cello
là, tra quei fior. presso a te
there, 'mongst the flow'rs, near when you
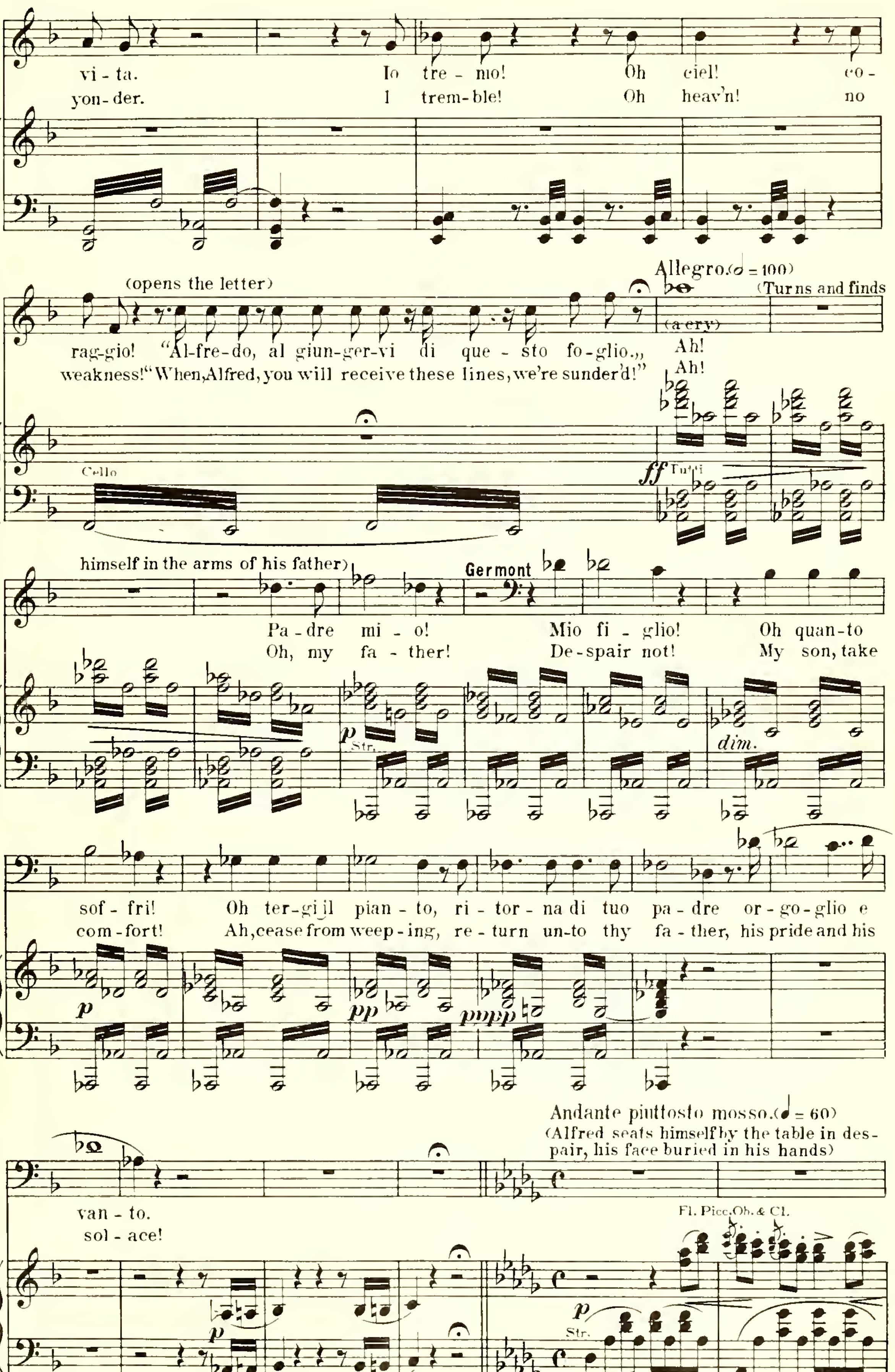

sem - pre, sem - pre, sem - pre pres - so a te.
call me, al - ways, al - ways near to thee.
Str.
(With passion and force.)
A - - - - ma - mi, Al - fre - - do, a - ma - mi quan - t'io
Al - - fred, oh love me, love me as I do
ff Wind sustain.
p
ff
t'a - - mo, a - - ma - mi, Al - fre - do, quan - t'io
love thee, Al - - fred, oh love me, love me
ff Tutti
dim.
(Exit hastily
t'a - mo, quan - t'io t'a - - mo — Ad - di - o!
ev - er as I love thee, now fare thee well!
ff Str.
into the garden.)

Nº 10. "Di Provenza il mar, il suol.,,
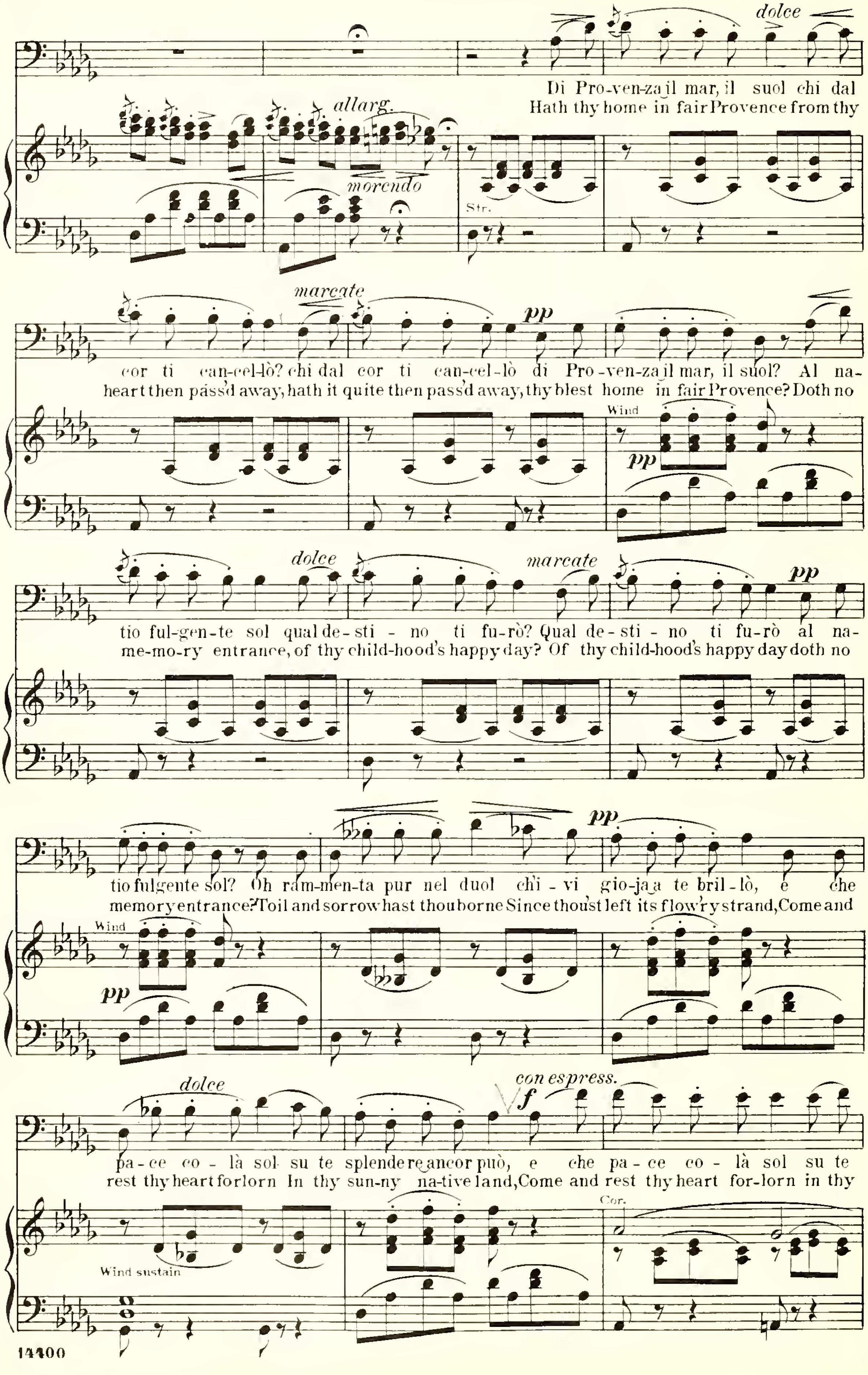
Recit. and Aria.
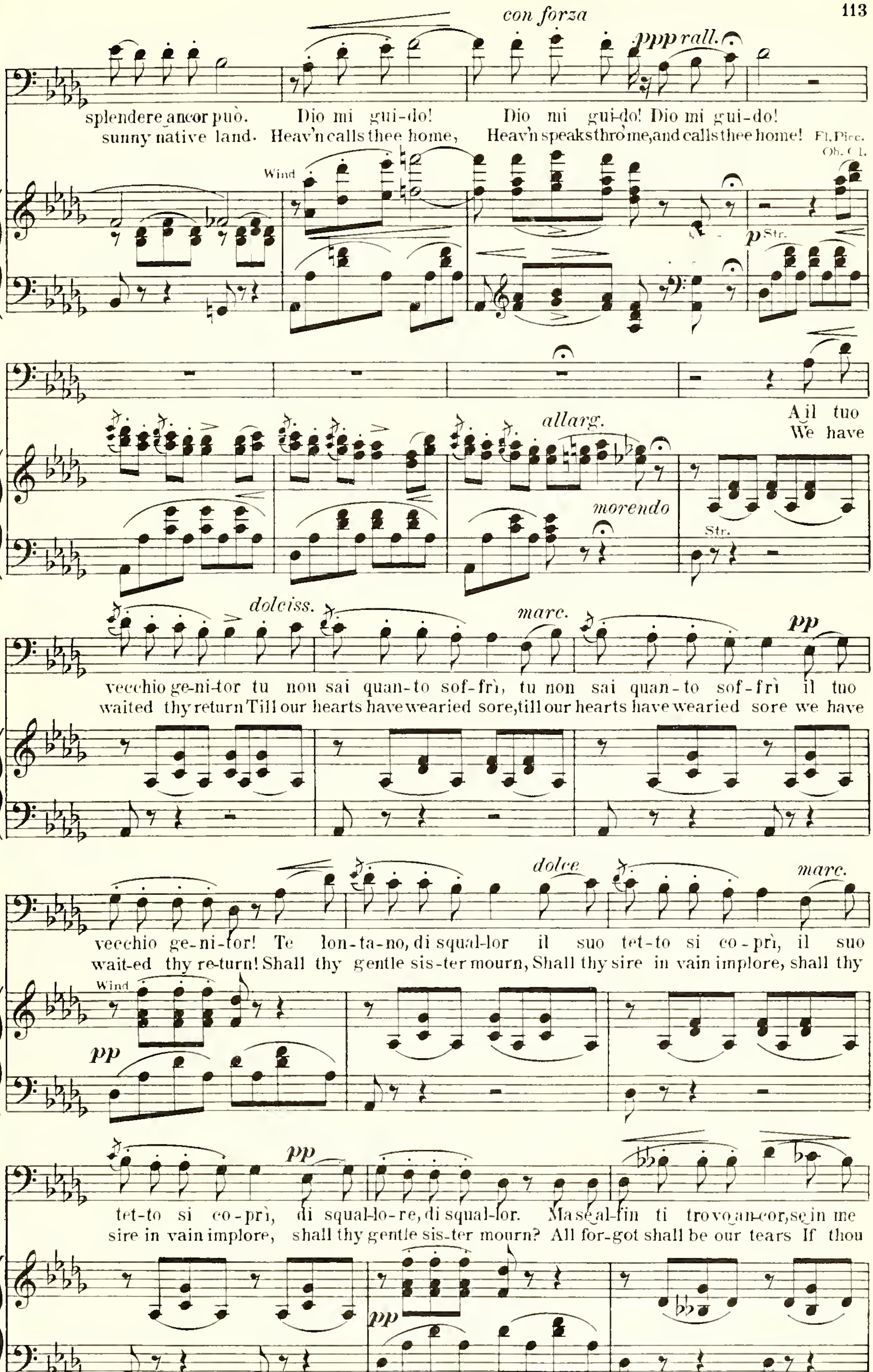


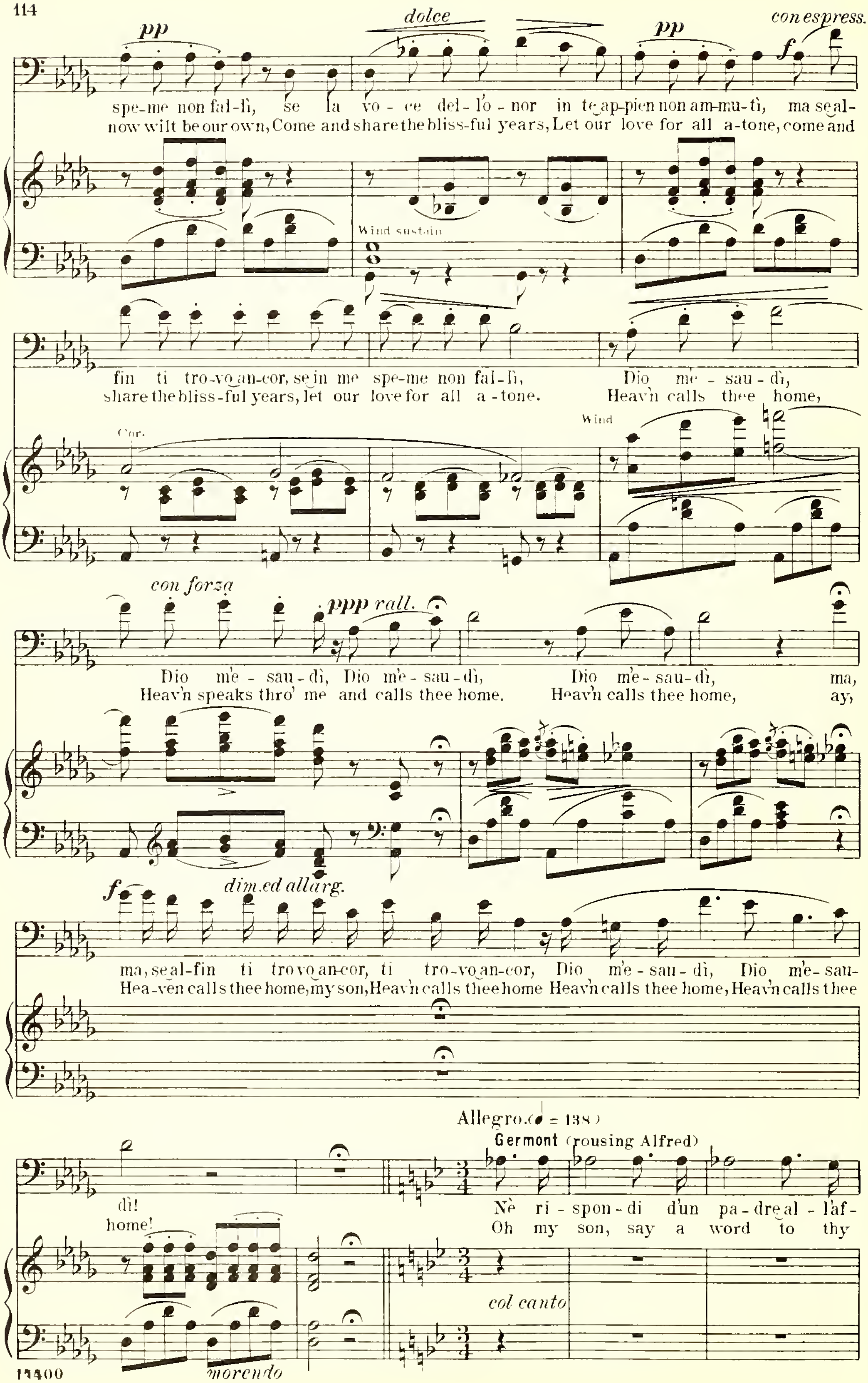

Joseph.
(exit)
Alfred.
cal - ma. (Che vuol dir - ciò?) Va for - se d'o-gni a - ve - re ad af - fret - tar la
tran - quil! (What can this mean?) No doubt, of her be-long-ings she's gone to make the
per - di - ta, ma An-ni - na lo im - pe - di - rà.
sa - cri - fice, but that An-ni - na will pre-vent.
(Germont is seen at a distance, crossing the garden)
p
A Commissionaire.
(about to go out) (at the door)
Alfred.
Commissionaire.
Qual - cu-no è nel giar - di - no. Chi è la? Il si-gnor Germont? Son i - o. U - na
There's some one in the garden. Who's there? Is't Monsieur Germont? I am he. I've a
(He gives a letter to Alfred, receives money from him and exit)
Alfred.
da-ma da un cocchio, per voi, di qua non lunge, mi die-de questo scrit-to. Di Vio-
note that a la-dy just now bade me de-liv-er with-out de-lay to you, Sir. From Vio-
Andante. (♩ = 80)
let-ta! Per-chè son io com-mos-so? A rag-giun-ger-la for-se el-la m'in-
let-ta! Why does this note dis-turb me? She in-vites me, no doubt, to meet her
ppp
Viola, Cello & C.b.
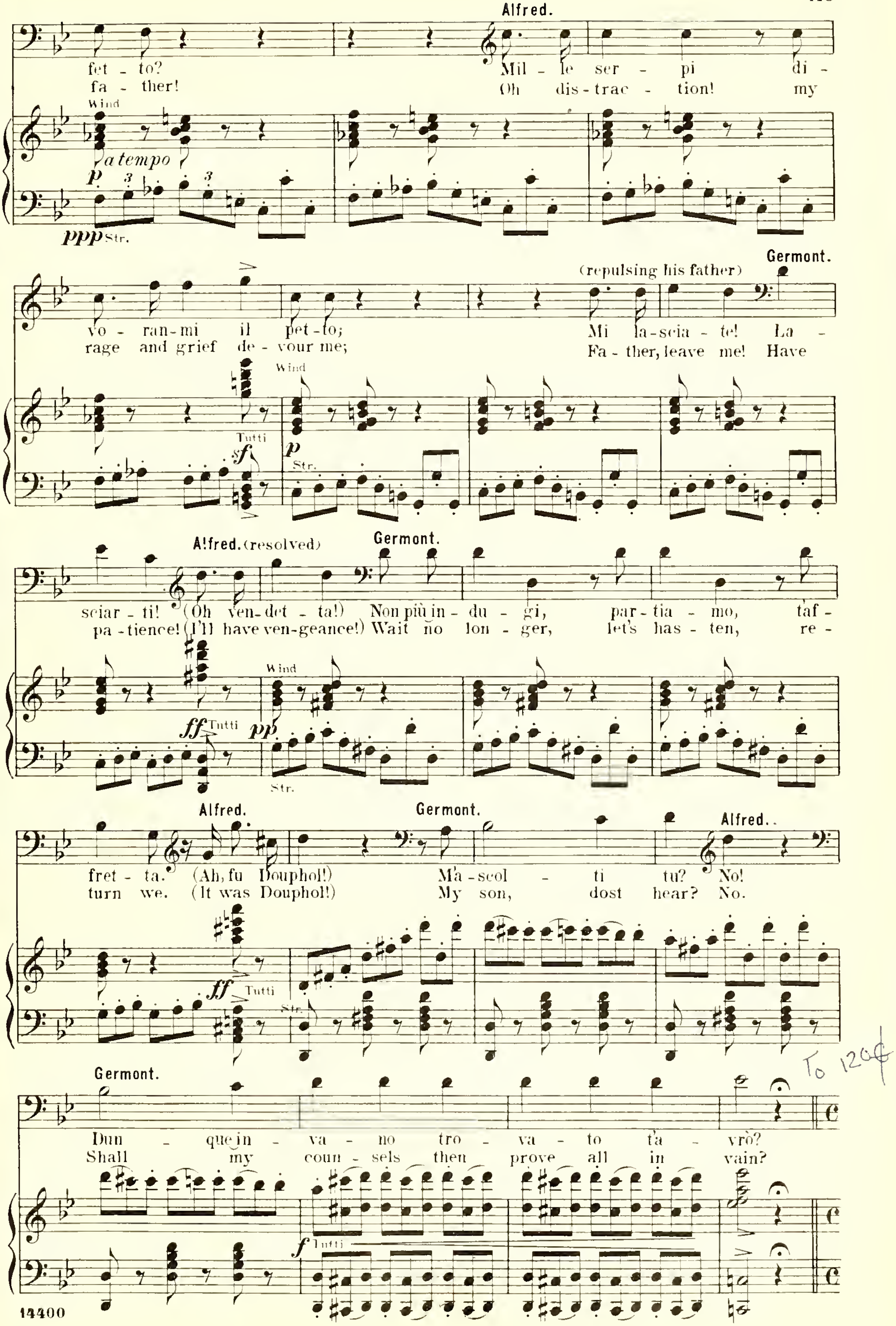

vi - ta.
yon - der.
Io tre - mo! Oh ciel! co -
I trem - ble! Oh heav'n! no
(opens the letter)
Allegro.(𝅗𝅥 = 100)
(Turns and finds
(a cry)
rag-gio! "Al-fre-do, al giun-ger-vi di que - sto fo-glio.„ Ah!
weakness!"When,Alfred, you will receive these lines, we're sunder'd!" Ah!
Cello
ff Tutti
himself in the arms of his father)
Germont
Pa - dre mi - o! Mio fi - glio! Oh quan-to
Oh, my fa - ther! De - spair not! My son, take
p Str.
dim.
sof - fri! Oh ter-gi il pian - to, ri - tor - na di tuo pa - dre or - go - glio e
com - fort! Ah, cease from weep - ing, re - turn un-to thy fa - ther, his pride and his
p
pp
pppp
Andante piuttosto mosso.(♩ = 60)
(Alfred seats himself by the table in despair, his face buried in his hands)
van - to.
sol - ace!
Fl. Picc. Ob. & Cl.
p
Str.
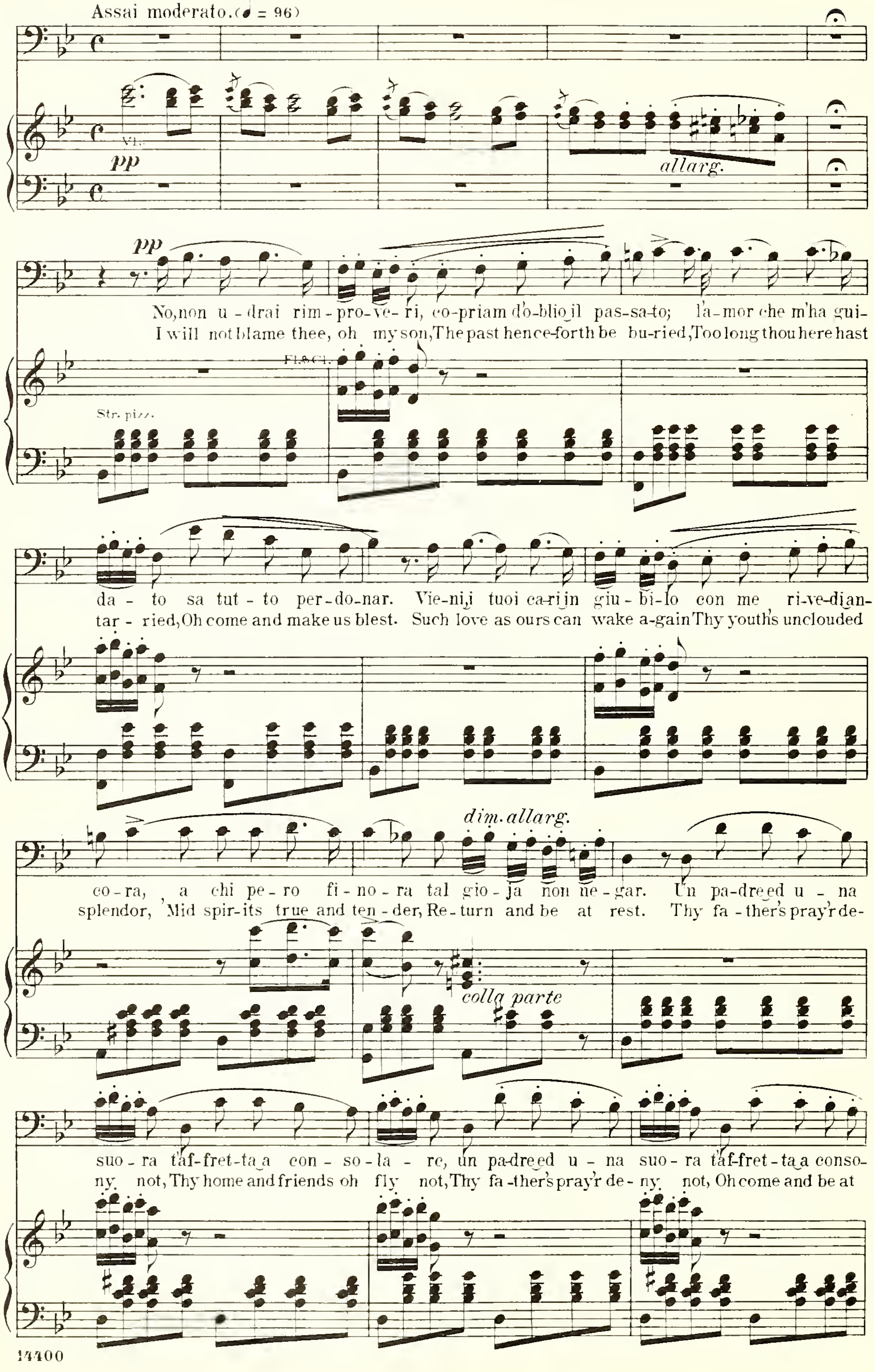
14400
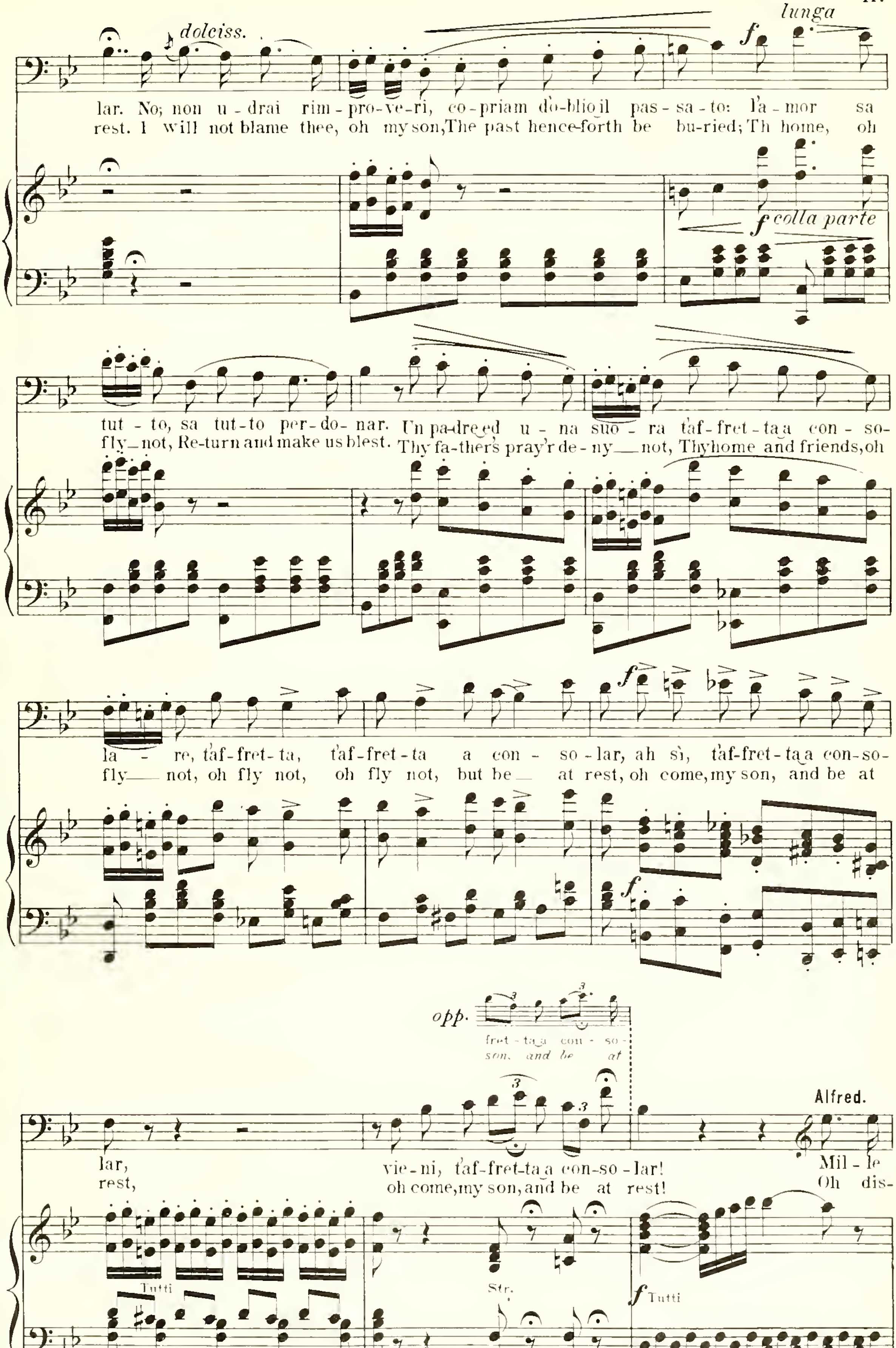

dolce
Di Pro-ven-za il mar, il suol chi dal
Hath thy home in fair Provence from thy
allarg.
morendo
Str.
marcate
pp
cor ti can-cel-lò? chi dal cor ti can-cel-lò di Pro-ven-za il mar, il suol? Al na-
heart then pass'd away, hath it quite then pass'd away, thy blest home in fair Provence? Doth no
Wind
pp
dolce
marcate
pp
tio ful-gen-te sol qual de-sti - no ti fu-rò? Qual de-sti - no ti fu-rò al na-
me-mo-ry entrance, of thy child-hood's happy day? Of thy child-hood's happy day doth no
pp
tio fulgente sol? Oh ram-men-ta pur nel duol ch'i - vi gio-ja a te bril-lò, e che
memory entrance? Toil and sorrow hast thou borne Since thou'st left its flow'ry strand, Come and
Wind
pp
dolce
con espress.
f
pa-ce co - là sol su te splendere ancor può, e che pa-ce co - là sol su te
rest thy heart forlorn In thy sun-ny na-tive land, Come and rest thy heart for-lorn in thy
Wind sustain
Cor.
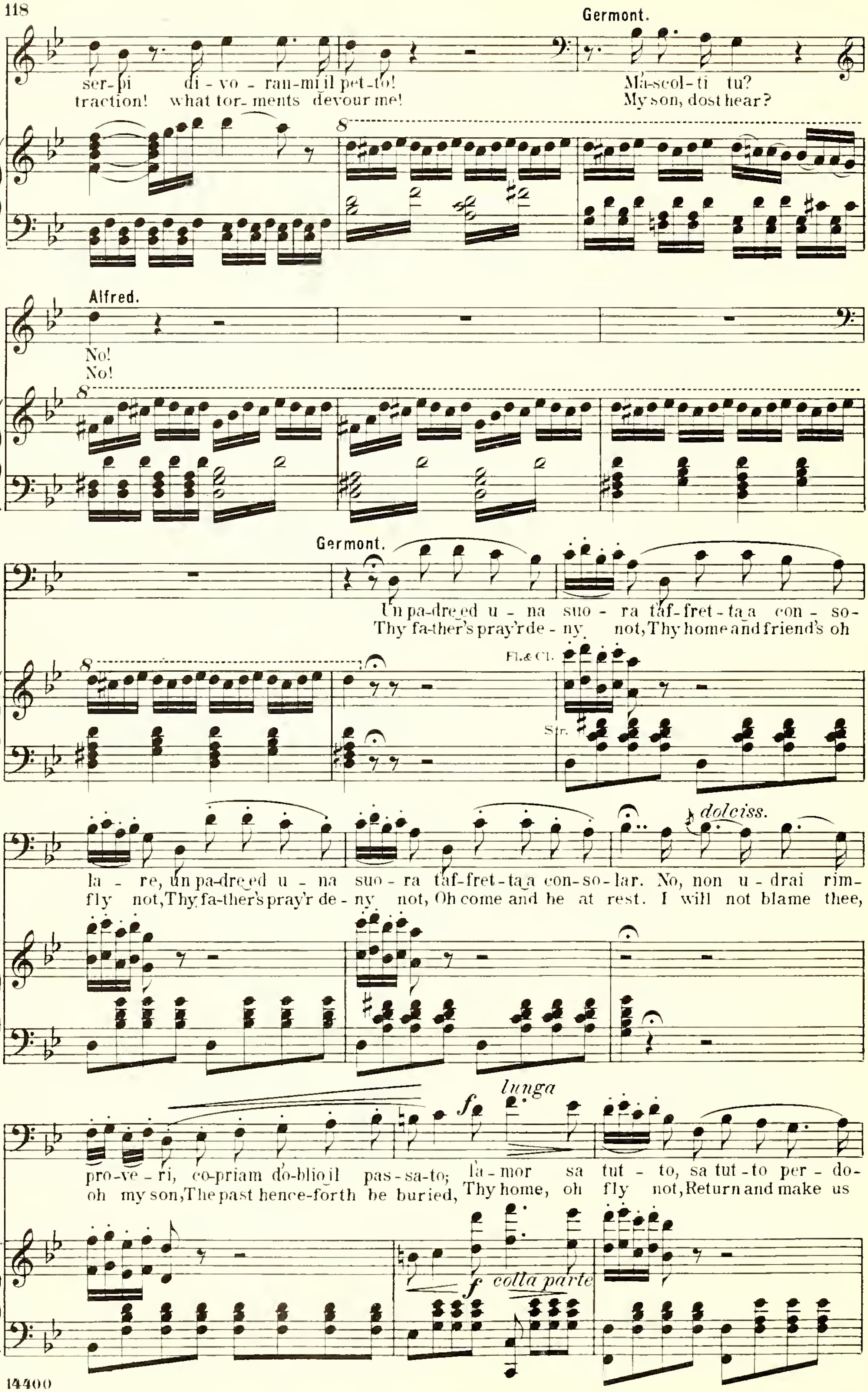

con forza
ppp rall.
splendere ancor può. Dio mi gui-do! Dio mi gui-do! Dio mi gui-do!
sunny native land. Heav'n calls thee home, Heav'n speaks thro' me, and calls thee home!
Fl. Picc. Ob. Cl.
Wind
p Str.
allarg.
morendo
Str.
A il tuo
We have
dolciss.
marc.
pp
vecchio ge-ni-tor tu non sai quan-to sof-frì, tu non sai quan-to sof-frì il tuo
waited thy return Till our hearts have wearied sore, till our hearts have wearied sore we have
dolce
marc.
vecchio ge-ni-tor! Te lon-ta-no, di squal-lor il suo tet-to si co-prì, il suo
wait-ed thy re-turn! Shall thy gentle sis-ter mourn, Shall thy sire in vain implore, shall thy
Wind
pp
pp
tet-to si co-prì, di squal-lo-re, di squal-lor. Ma se al-fin ti trovo an-cor, se in me
sire in vain implore, shall thy gentle sis-ter mourn? All for-got shall be our tears If thou
pp
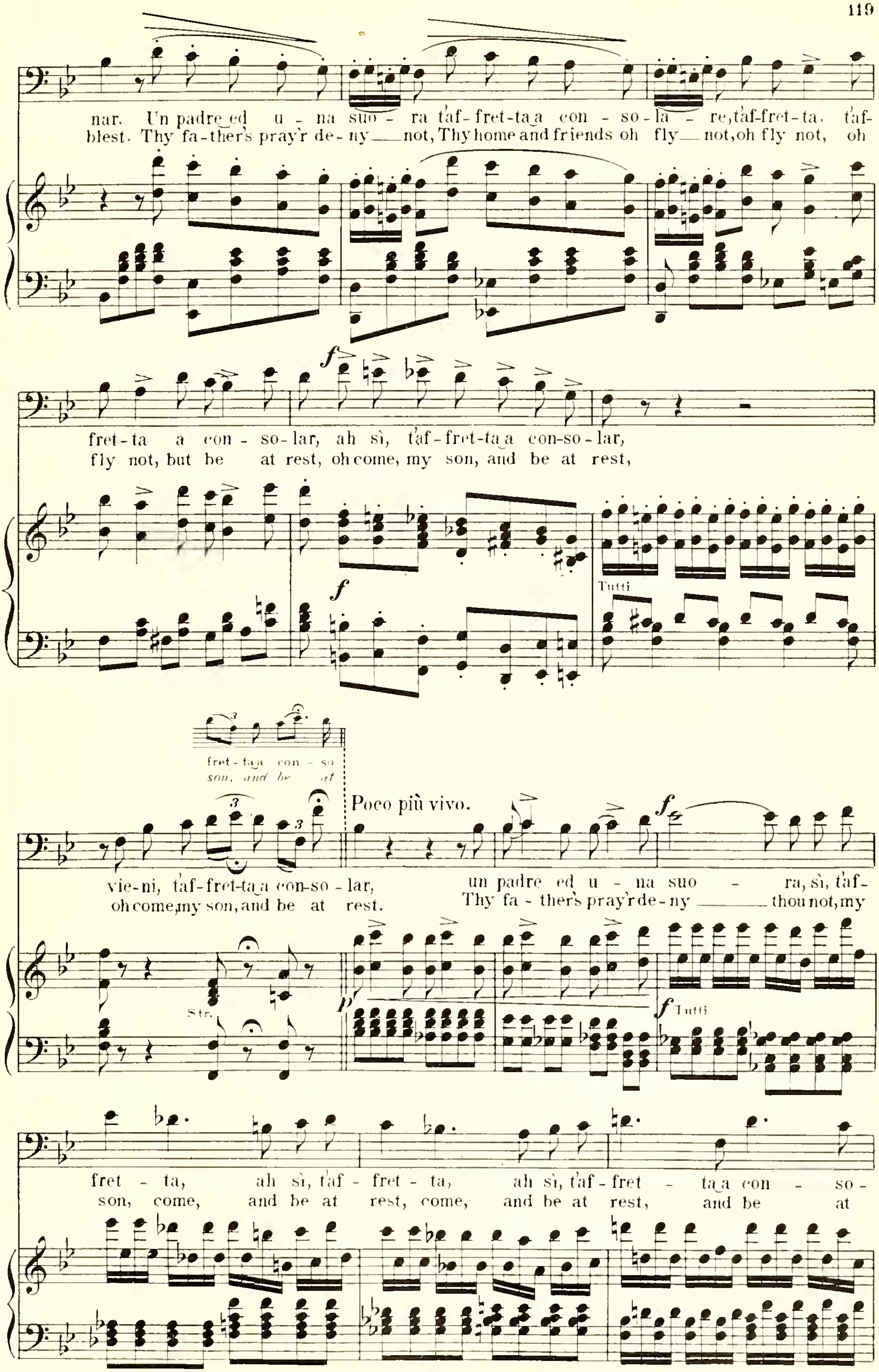

pp
dolce
pp
con espress.
f
spe-me non fal-lì, se la vo-ce del-l'o-nor in te ap-pien non am-mu-tì, ma se al-
now wilt be our own, Come and share the bliss-ful years, Let our love for all a-tone, come and
Wind sustain
fin ti tro-vo an-cor, se in me spe-me non fal-lì, Dio m'e-sau-dì,
share the bliss-ful years, let our love for all a-tone. Heav'n calls thee home,
Cor.
Wind
con forza
ppp rall.
Dio m'e-sau-dì, Dio m'e-sau-dì, Dio m'e-sau-dì, ma,
Heav'n speaks thro' me and calls thee home. Heav'n calls thee home, ay,
f
dim.ed allarg.
ma, se al-fin ti tro-vo an-cor, ti tro-vo an-cor, Dio m'e-sau-dì, Dio m'e-sau-
Hea-ven calls thee home, my son, Heav'n calls thee home Heav'n calls thee home, Heav'n calls thee
Allegro.(♩ = 138)
Germont (rousing Alfred)
dì!
home!
Nè ri-spon-di d'un pa-dre al-l'af-
Oh my son, say a word to thy
col canto
morendo
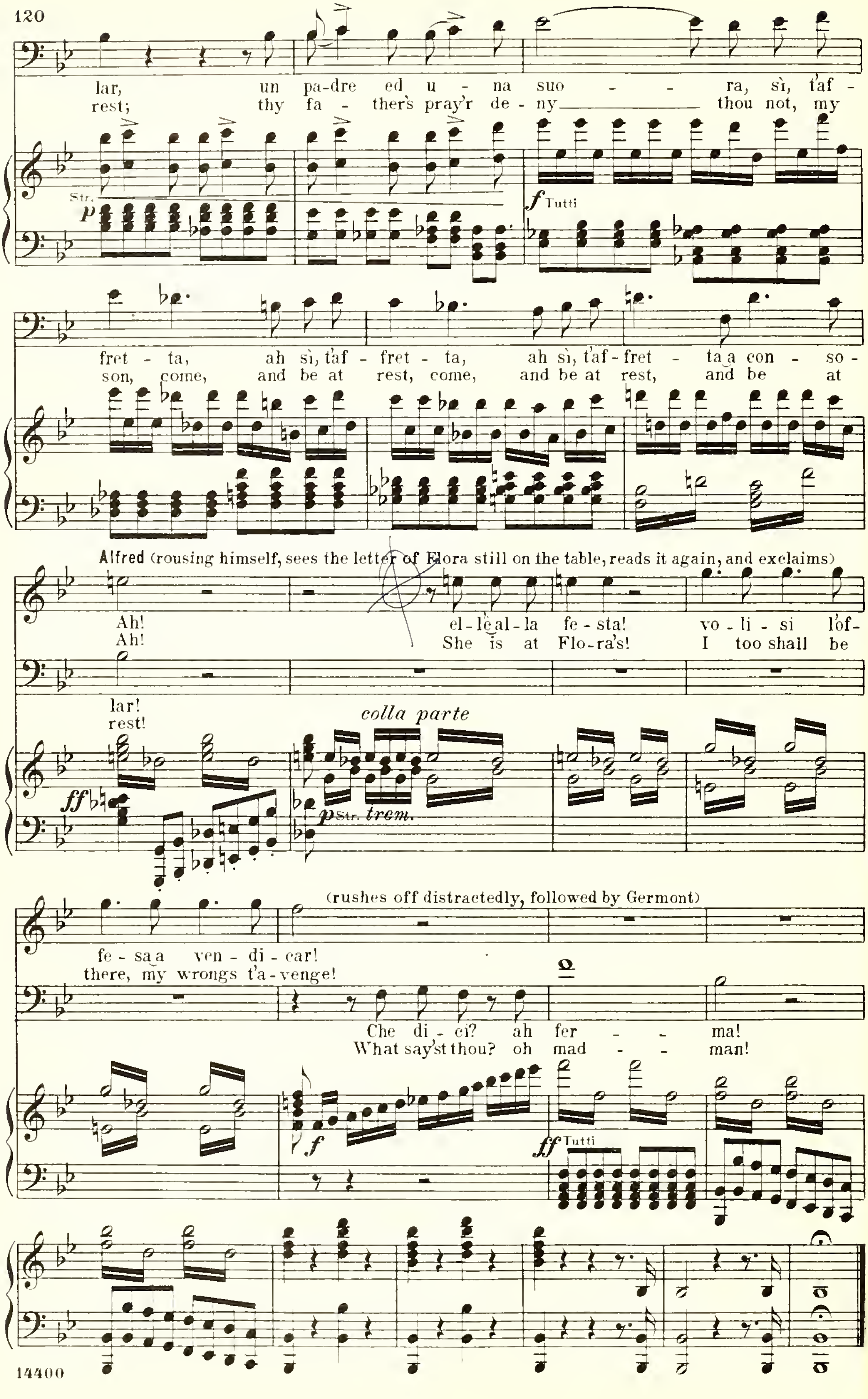

Alfred.
fet - to? Mil - le ser - pi di -
fa - ther! Oh dis - trac - tion! my
Wind
a tempo
p
ppp Str.
(repulsing his father)
Germont.
vo - ran-mi il pet - to; Mi la-scia - te! La -
rage and grief de - vour me; Fa - ther, leave me! Have
Wind
Tutti
sf
p
Str.
Alfred. (resolved)
Germont.
sciar - ti! (Oh ven-det - ta!) Non più in - du - gi, par - tia - mo, taf -
pa - tience! (I'll have ven-geance!) Wait no lon - ger, let's has - ten, re -
Wind
ff Tutti
pp
Str.
Alfred.
Germont.
Alfred.
fret - ta. (Ah, fu Douphol!) M'a - scol - ti tu? No!
turn we. (It was Douphol!) My son, dost hear? No.
ff Tutti
Str.
To 120¢
Germont.
Dun - que in - va - no tro - va - to t'a - vrò?
Shall my coun - sels then prove all in vain?
f Tutti


Assai moderato. (♩ = 96)
pp
Vl.
allarg.
pp
No,non u - drai rim - pro - ve - ri, co-priam d'o-blio il pas-sa-to; l'a-mor che m'ha gui-
I will not blame thee, oh my son, The past hence-forth be bu-ried, Too long thou here hast
Fl.&Cl.
Str. pizz.
da - to sa tut - to per - do - nar. Vie-ni, i tuoi ca-ri in giu - bi - lo con me ri-ve-dian-
tar - ried, Oh come and make us blest. Such love as ours can wake a-gain Thy youth's unclouded
dim. allarg.
co - ra, a chi pe - ro fi - no - ra tal gio - ja non ne - gar. Un pa - dre ed u - na
splendor, 'Mid spir-its true and ten - der, Re - turn and be at rest. Thy fa - ther's pray'r de-
colla parte
suo - ra t'af-fret-ta a con - so - la - re, un pa-dre ed u - na suo - ra t'af-fret - ta a conso-
ny not, Thy home and friends oh fly not, Thy fa-ther's pray'r de - ny not, Oh come and be at


dolciss.
lunga
lar. No; non u-drai rim-pro-ve-ri, co-priam d'o-blio il pas-sa-to: l'a-mor sa
rest. I will not blame thee, oh my son, The past hence-forth be bu-ried; Th home, oh
colla parte
tut-to, sa tut-to per-do-nar. Un pa-dre ed u-na suo-ra t'af-fret-ta a con-so-
fly not, Re-turn and make us blest. Thy fa-ther's pray'r de-ny not, Thy home and friends, oh
la-re, t'af-fret-ta, t'af-fret-ta a con-so-lar, ah sì, t'af-fret-ta a con-so-
fly not, oh fly not, oh fly not, but be at rest, oh come, my son, and be at
opp.
fret-ta a con-so-
son, and be at
lar, vie-ni, t'af-fret-ta a con-so-lar!
rest, oh come, my son, and be at rest!
Alfred.
Mil-le
Oh dis-
Tutti
Str.
Tutti


Germont.
ser-pi di-vo-ran-mi il pet-to!
traction! what tor-ments devour me!
Ma-scol-ti tu?
My son, dost hear?
Alfred.
No!
No!
Germont.
Un pa-dre ed u-na suo-ra t'af-fret-ta a con-so-
Thy fa-ther's pray'r de-ny not, Thy home and friend's oh
Fl. & Cl.
Str.
la-re, un pa-dre ed u-na suo-ra t'af-fret-ta a con-so-lar. No, non u-drai rim-
fly not, Thy fa-ther's pray'r de-ny not, Oh come and be at rest. I will not blame thee,
dolciss.
lunga
pro-ve-ri, co-priam d'o-blio il pas-sa-to; l'a-mor sa tut-to, sa tut-to per-do-
oh my son, The past hence-forth be buried, Thy home, oh fly not, Return and make us
colla parte
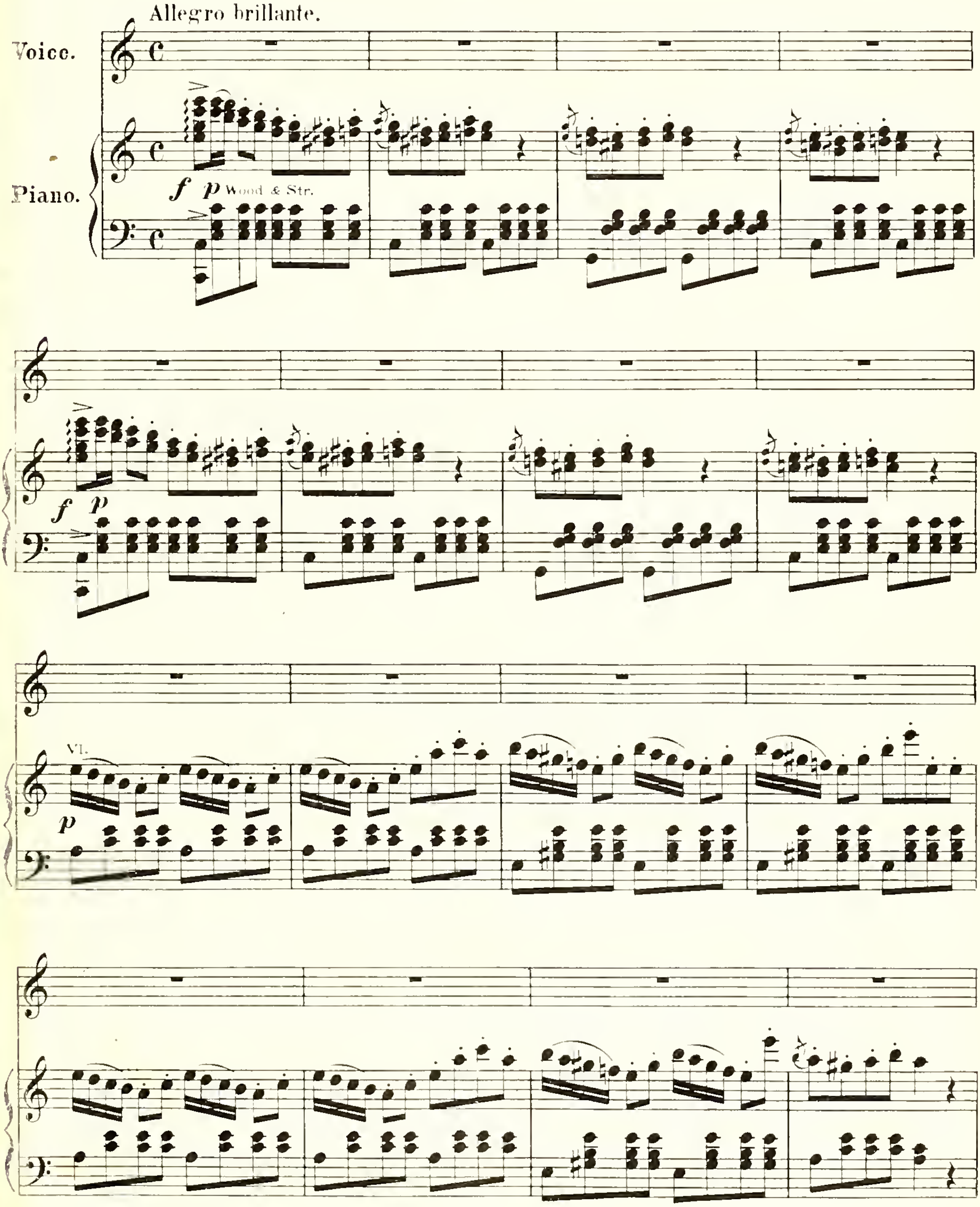

nar. Un padre ed u - na suo - ra t'af-fret-ta a con - so-la - re, t'af-fret-ta, t'af-
blest. Thy fa-ther's pray'r de-ny not, Thy home and friends oh fly not, oh fly not, oh
fret-ta a con - so-lar, ah sì, t'af-fret-ta a con-so-lar,
fly not, but be at rest, oh come, my son, and be at rest,
Tutti
fret - ta a con - so
son, and be at
Poco più vivo.
vie-ni, t'af-fret-ta a con-so - lar,
oh come, my son, and be at rest.
un padre ed u - na suo - ra, sì, t'af-
Thy fa - ther's pray'r de-ny thou not, my
Str.
Tutti
fret - ta, ah sì, t'af - fret - ta, ah sì, t'af - fret - ta a con - so -
son, come, and be at rest, come, and be at rest, and be at
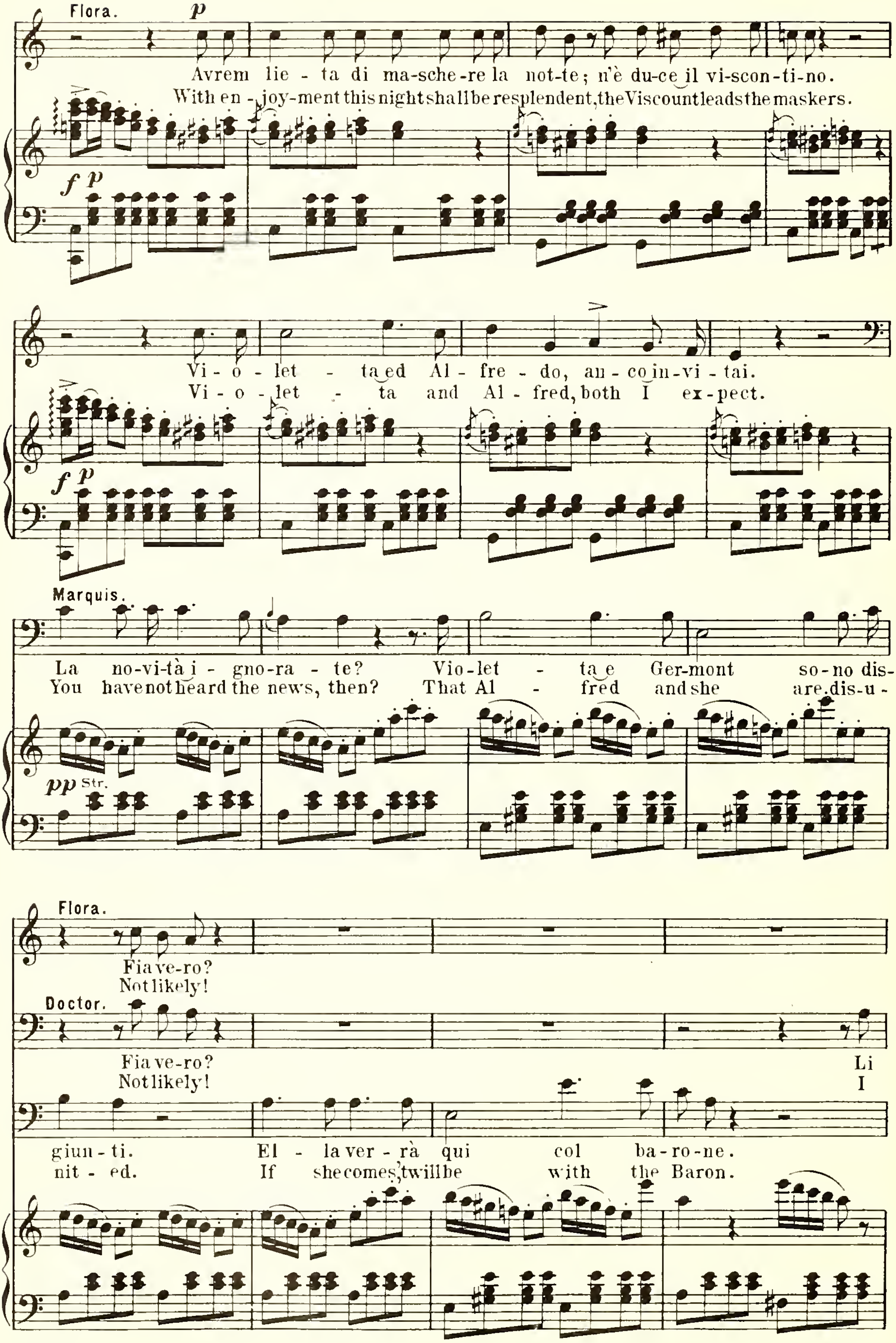

lar, un pa-dre ed u - na suo - - ra, sì, t'af -
rest; thy fa - ther's pray'r de - ny thou not, my
Str.
p
f Tutti
fret - ta, ah sì, t'af - fret - ta, ah sì, t'af-fret - ta a con - so -
son, come, and be at rest, come, and be at rest, and be at
Alfred (rousing himself, sees the letter of Flora still on the table, reads it again, and exclaims)
Ah! el-l'è al-la fe-sta! vo-li-si l'of-
Ah! She is at Flo-ra's! I too shall be
lar!
rest!
colla parte
ff
p Str. trem.
(rushes off distractedly, followed by Germont)
fe - sa a ven - di - car!
there, my wrongs t'a-venge!
Che di - ci? ah fer - - ma!
What say'st thou? oh mad - - man!
f
ff Tutti
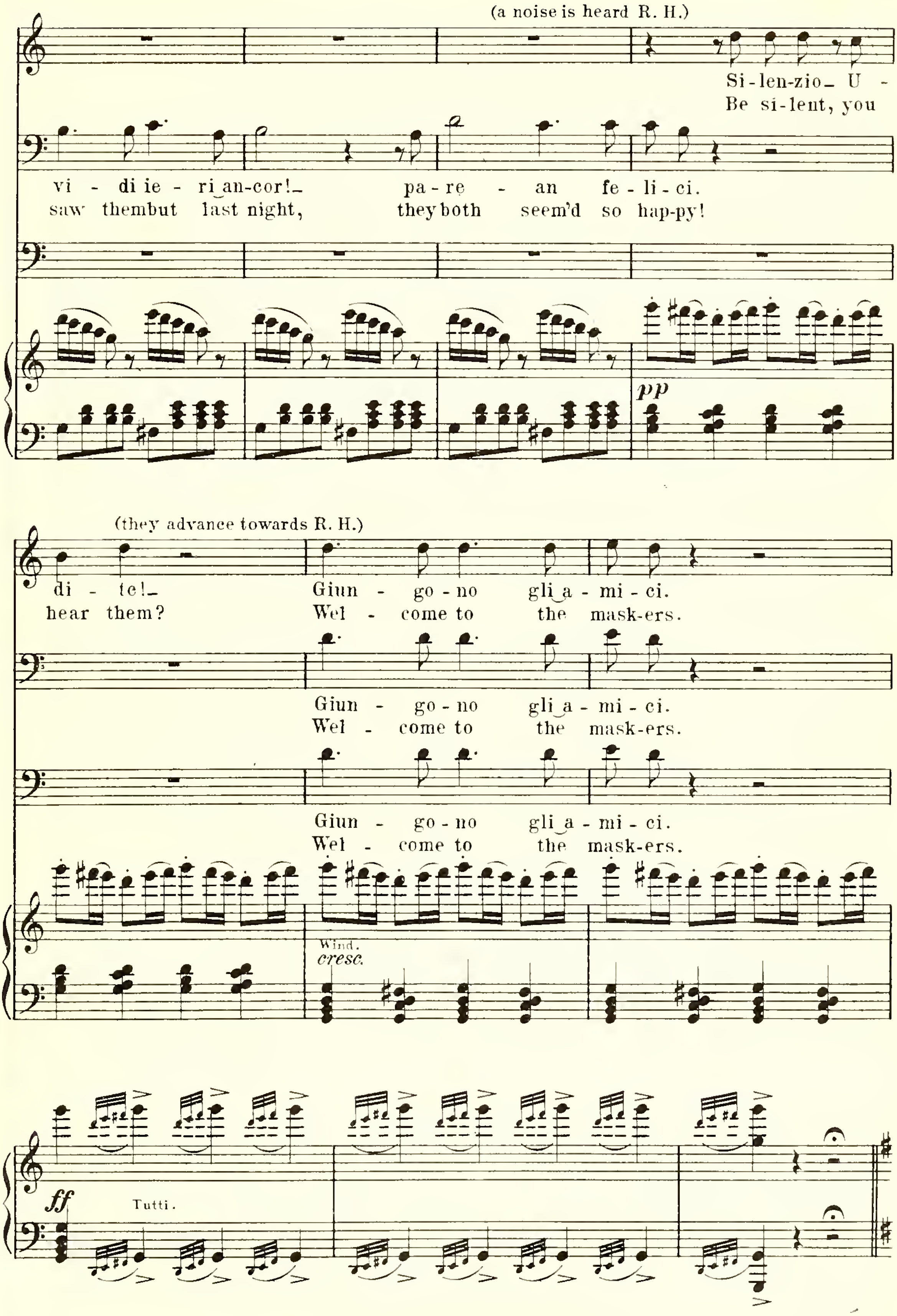
Nº 11. "Avrem lieta di maschere la notte.,,

Finale II.

A richly furnished apartment in Flora's mansion. Doors at both sides and in centre. A gaming-table R.H. A table with flowers and refreshments L. H. Sofas, etc. Flora, the Marquis, Doctor, and other guests enter L. H. in conversation.
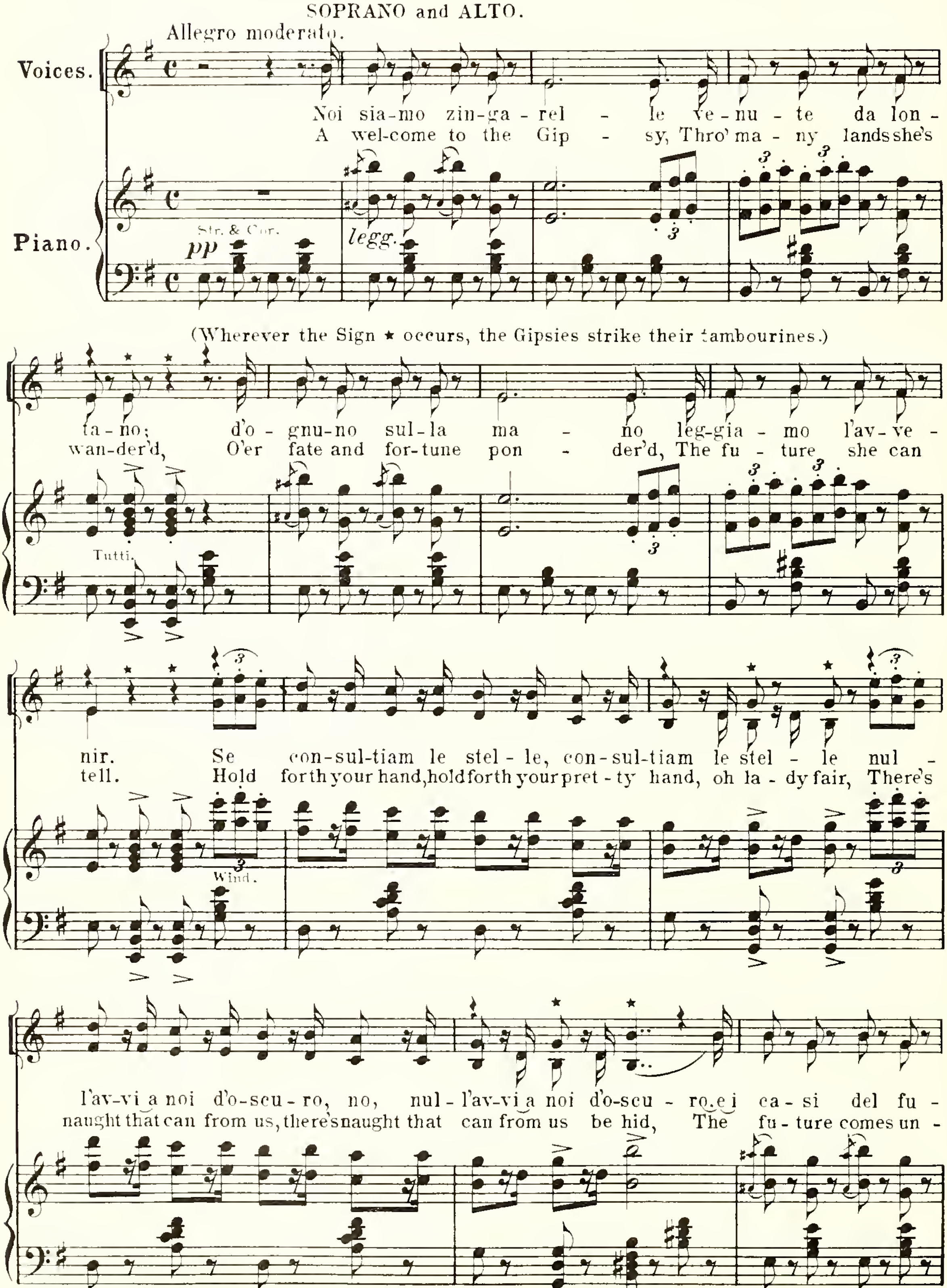



Flora.
p
Avrem lie - ta di ma-sche-re la not-te; n'è du-ce il vi-scon-ti-no.
With en - joy-ment this night shall be resplendent, the Viscount leads the maskers.
f p
Vi - o - let - ta ed Al - fre - do, an - co in - vi - tai.
Vi - o - let - ta and Al - fred, both I ex - pect.
f p
Marquis.
La no-vi-tà i - gno-ra - te? Vio-let - ta e Ger-mont so-no dis-
You have not heard the news, then? That Al - fred and she are dis-u-
pp Str.
Flora.
Fia ve-ro?
Not likely!
Doctor.
Fia ve-ro?
Not likely!
Li
I
giun - ti. El - la ver - rà qui col ba - ro - ne.
nit - ed. If she comes, 'twill be with the Baron.
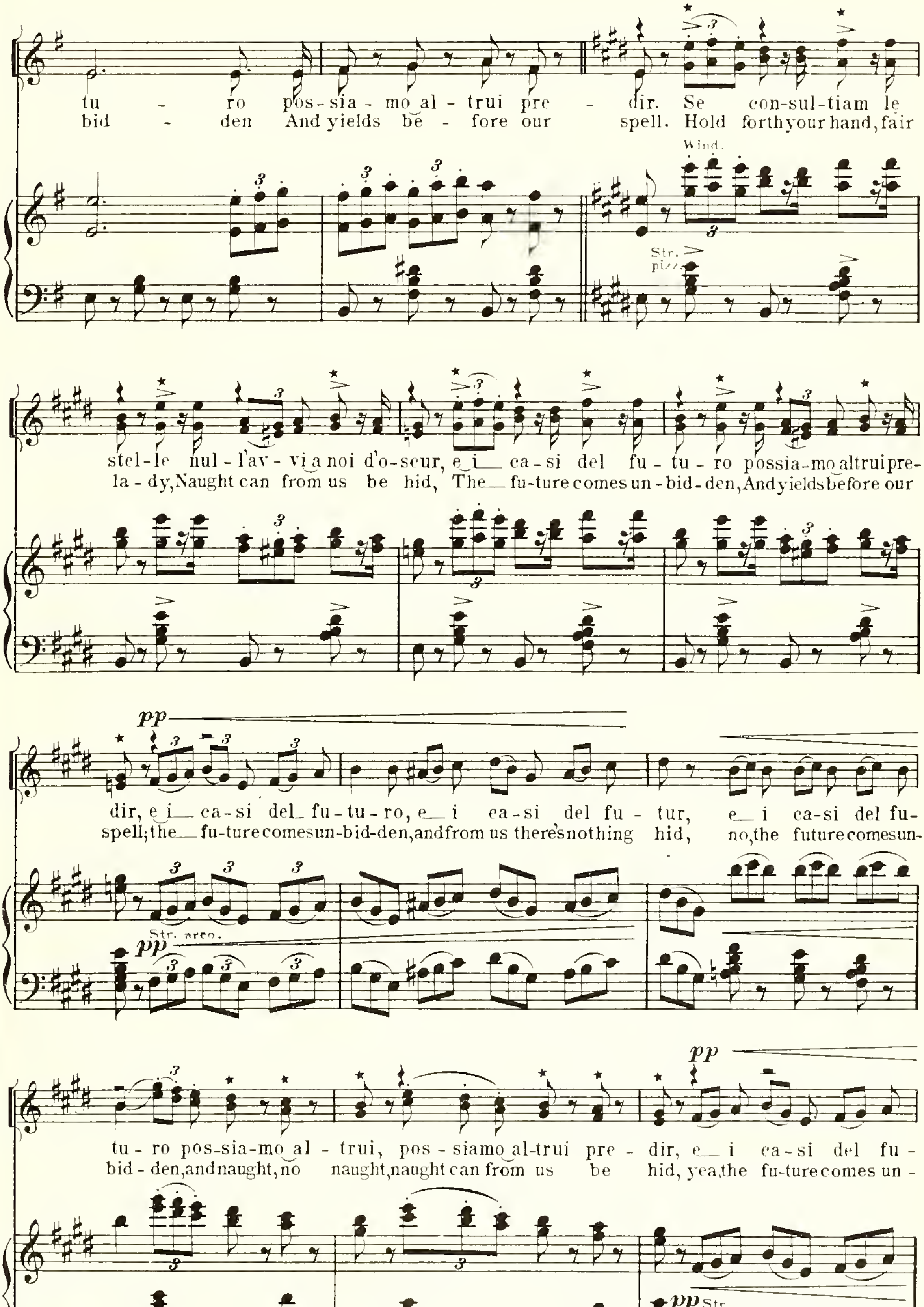

(a noise is heard R. H.)
Si-len-zio_ U -
Be si-lent, you
vi - di ie - ri an-cor!_ pa-re - an fe-li-ci.
saw thembut last night, theyboth seem'd so hap-py!
pp
(they advance towards R. H.)
di - te!_ Giun - go-no gli a - mi - ci.
hear them? Wel - come to the mask-ers.
Giun - go-no gli a - mi - ci.
Wel - come to the mask-ers.
Giun - go-no gli a - mi - ci.
Wel - come to the mask-ers.
Wind.
cresc.
ff
Tutti.

Nº 12. "Noi siamo zingarelle."
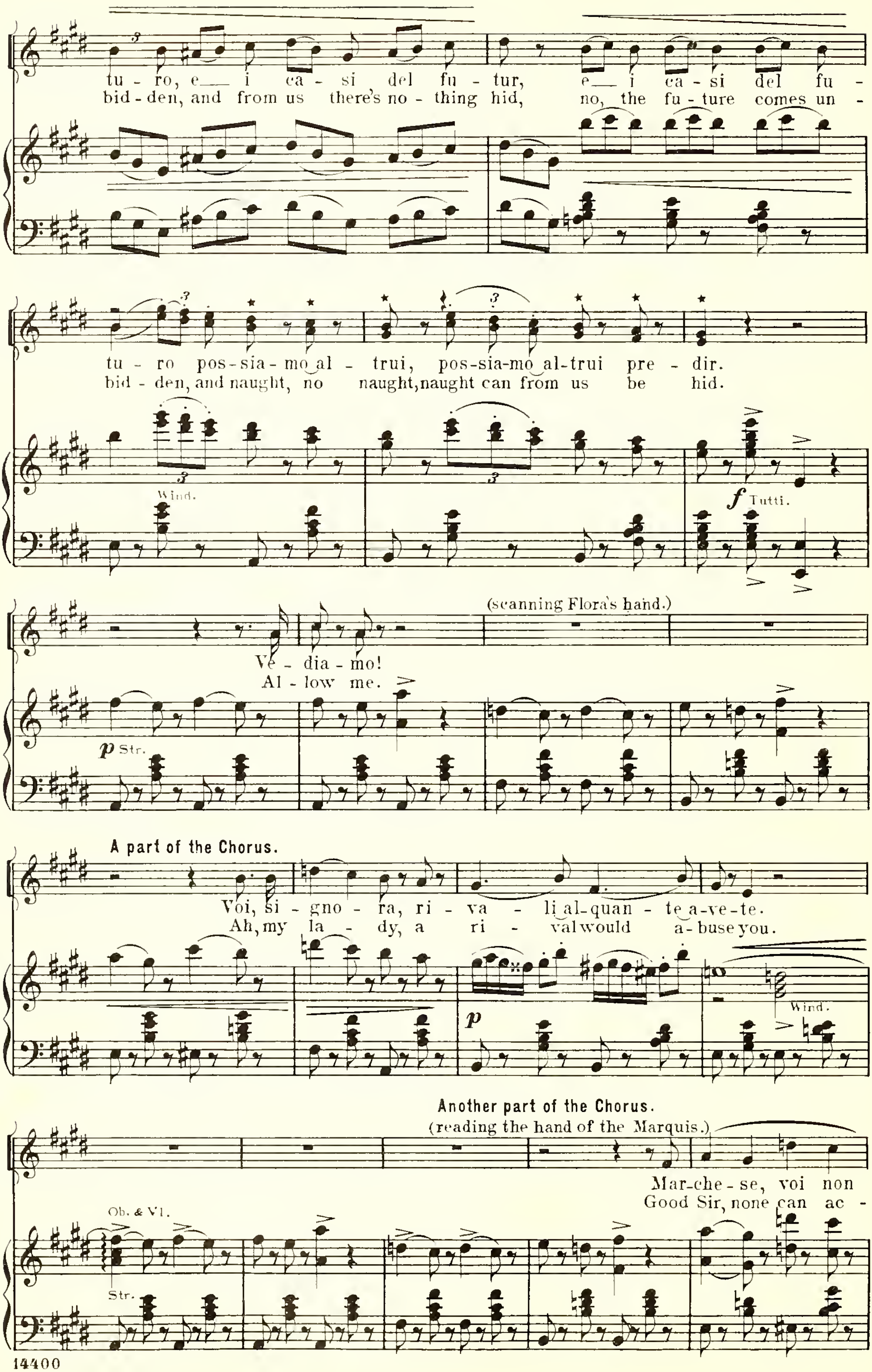
Chorus of Gipsies.
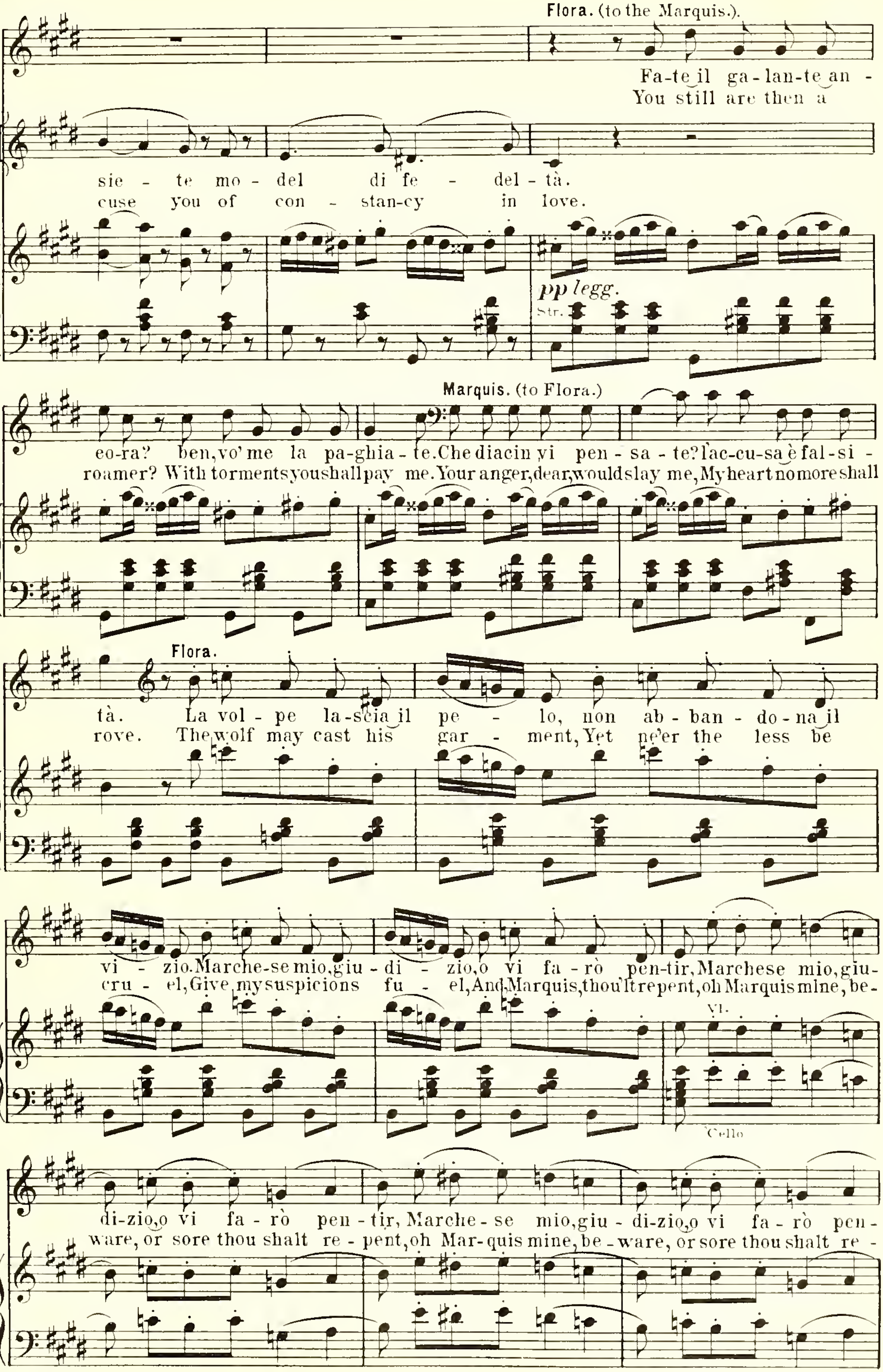
(Some of the Gipsies hold wands in their hands; others tambourines, to beat the time.)
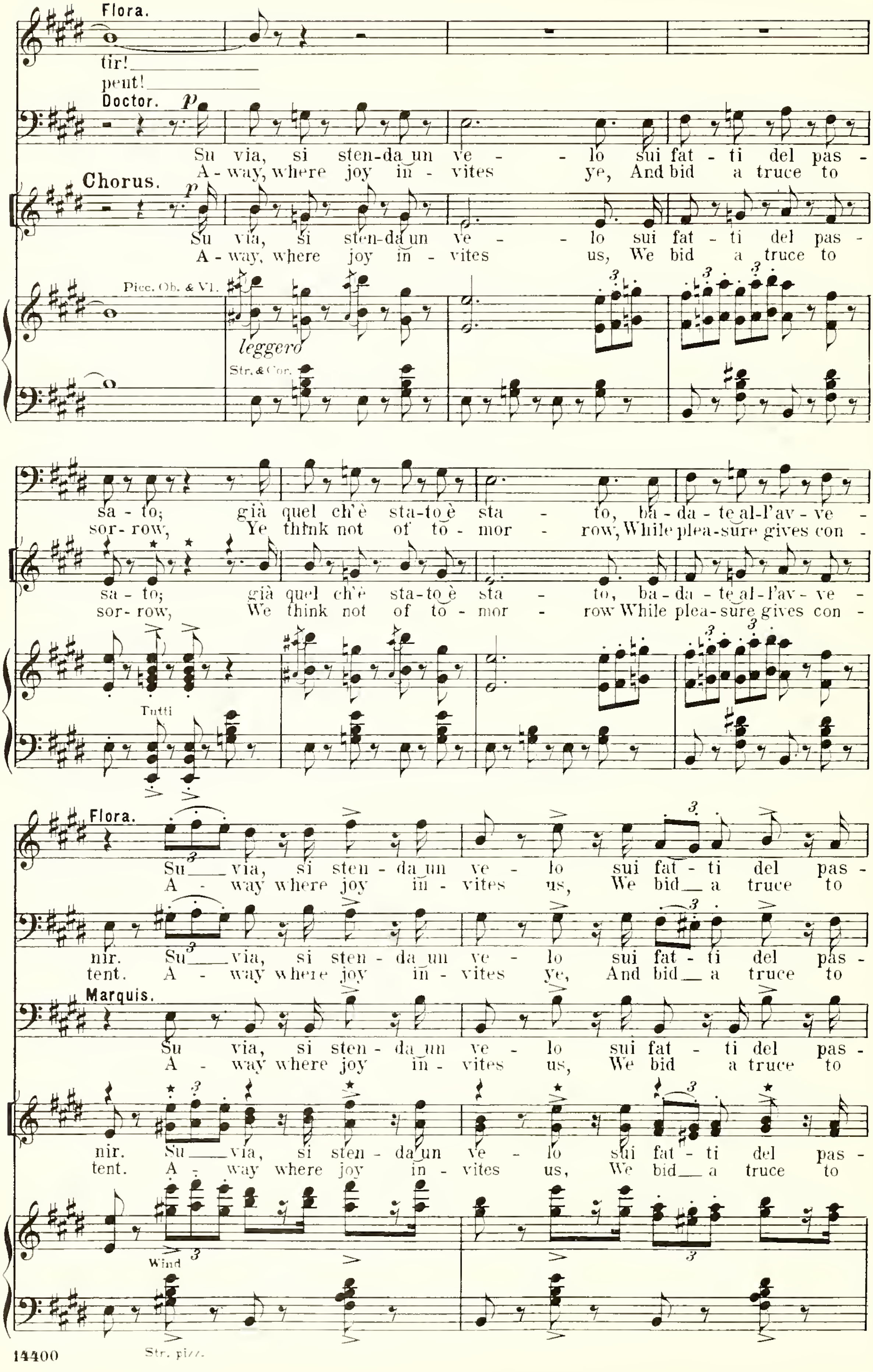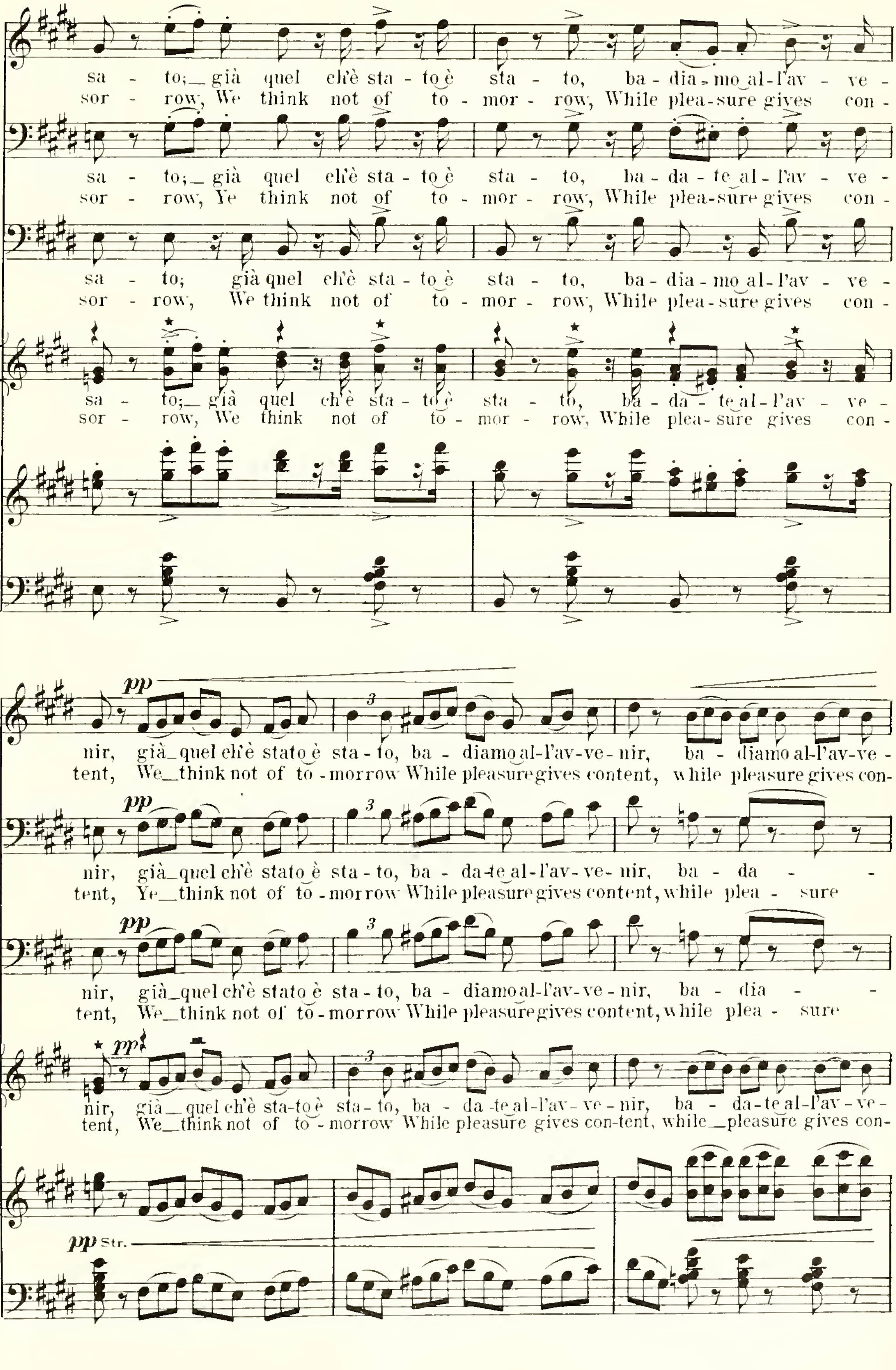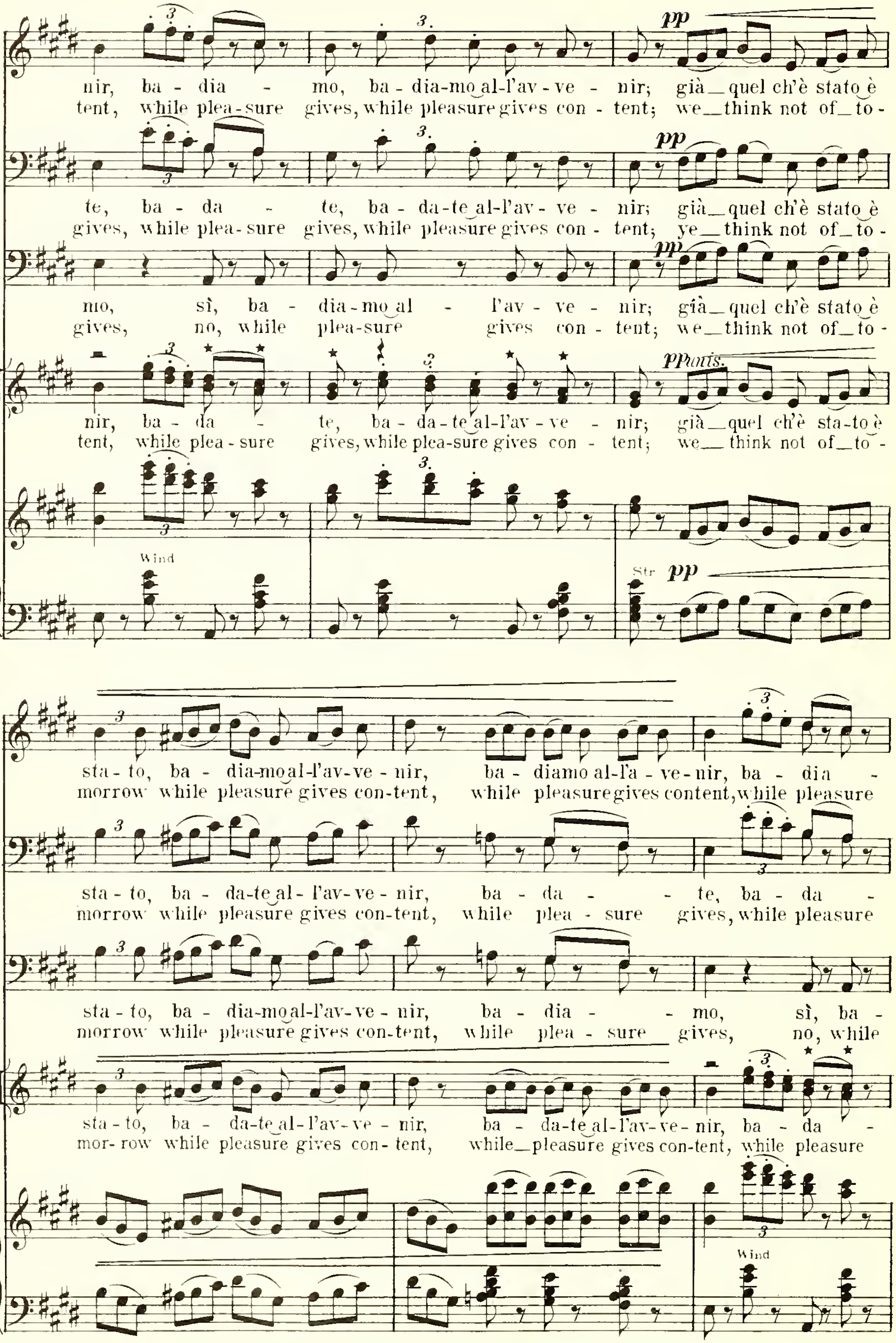




tu - ro pos-sia - mo al - trui pre - dir. Se con-sul-tiam le
bid - den And yields be - fore our spell. Hold forth your hand, fair
Wind.
Str. pizz.
stel-le nul - l'av - vi a noi d'o-scur, e i ca - si del fu - tu - ro possia-mo altrui pre-
la - dy, Naught can from us be hid, The fu-ture comes un - bid - den, And yields before our
pp
dir, e i ca - si del fu - tu - ro, e i ca - si del fu - tur, e i ca - si del fu-
spell; the fu-ture comes un-bid-den, and from us there's nothing hid, no, the future comes un-
Str. arco.
pp
tu - ro pos-sia-mo al - trui, pos - siamo al-trui pre - dir, e i ca - si del fu -
bid - den, and naught, no naught, naught can from us be hid, yea, the fu-ture comes un -
pp
pp Str.
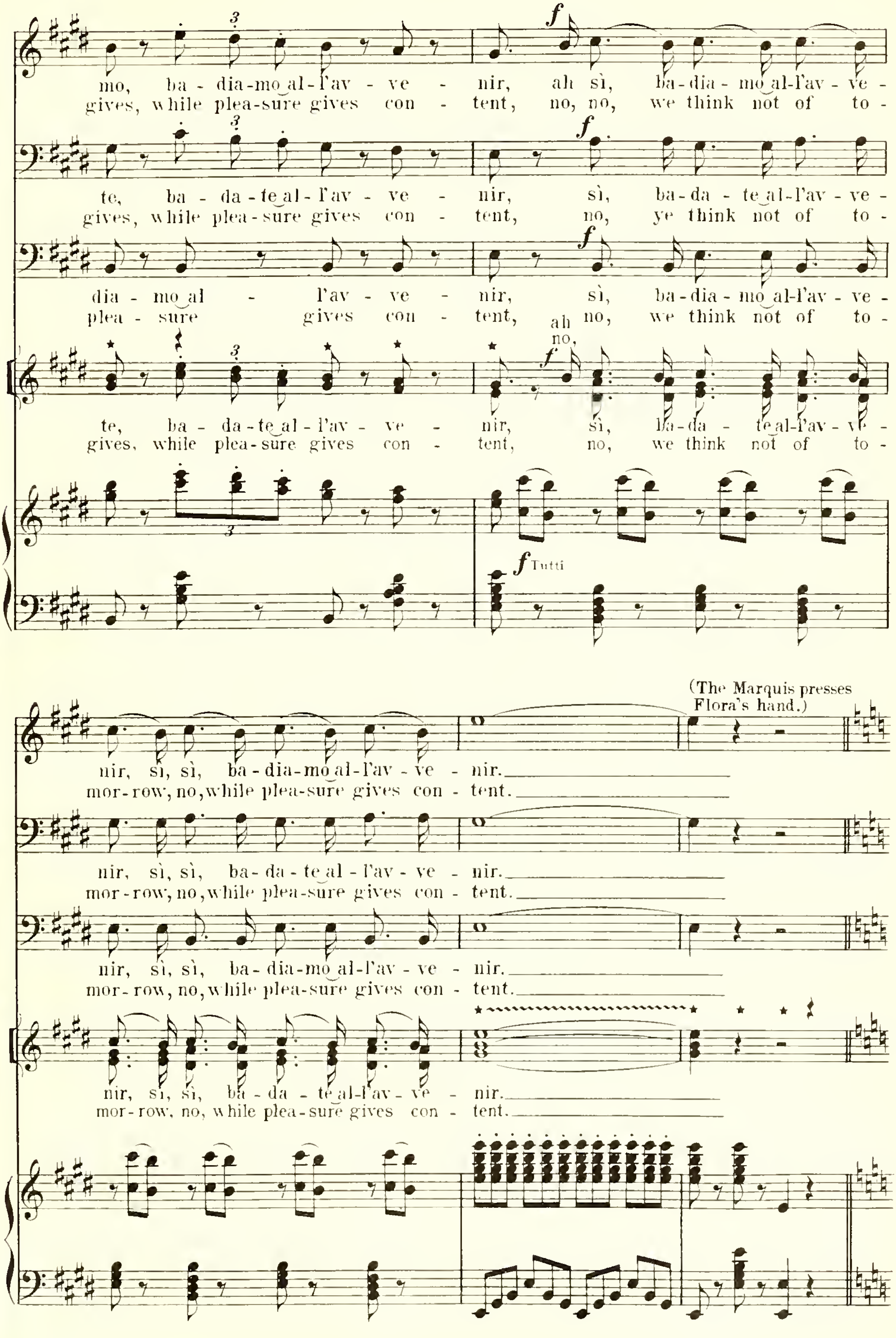

tu - ro, e — i ca - si del fu - tur, e — i ca - si del fu -
bid - den, and from us there's no - thing hid, no, the fu - ture comes un -
tu - ro pos - sia - mo al - trui, pos - sia - mo al - trui pre - dir.
bid - den, and naught, no naught, naught can from us be hid.
Wind.
f Tutti.
(scanning Flora's hand.)
Ve - dia - mo!
Al - low me.
p Str.
A part of the Chorus.
Voi, si - gno - ra, ri - va - li al - quan - te a - ve - te.
Ah, my la - dy, a ri - val would a - buse you.
p
Wind.
Another part of the Chorus.
(reading the hand of the Marquis.)
Mar - che - se, voi non
Good Sir, none can ac -
Ob. & Vl.
Str.


Flora. (to the Marquis.)
Fa-te il ga-lan-te an-
You still are then a
sie - te mo - del di fe - del - tà.
cuse you of con - stan-cy in love.
pp legg.
Str.
Marquis. (to Flora.)
co-ra? ben, vo' me la pa-ghia - te. Che diacin vi pen - sa - te? l'ac-cu-sa è fal-si -
roamer? With torments you shall pay me. Your anger, dear, would slay me, My heart no more shall
Flora.
tà. La vol - pe la-scia il pe - lo, non ab - ban - do - na il
rove. The wolf may cast his gar - ment, Yet ne'er the less be
vi - zio. Marche-se mio, giu - di - zio, o vi fa - rò pen-tir, Marchese mio, giu-
cru - el, Give my suspicions fu - el, And Marquis, thou'lt repent, oh Marquis mine, be-
Vi.
Cello
di-zio, o vi fa - rò pen - tir, Marche - se mio, giu - di-zio, o vi fa - rò pen-
ware, or sore thou shalt re - pent, oh Mar-quis mine, be - ware, or sore thou shalt re -


Flora.
tir!
pent!
Doctor.
Su via, si sten-da un ve - lo sui fat - ti del pas -
A - way, where joy in - vites ye, And bid a truce to
Chorus.
Su via, si sten-da un ve - lo sui fat - ti del pas -
A - way, where joy in - vites us, We bid a truce to
Picc. Ob. & Vl.
leggero
Str. & Cor.
sa - to; già quel ch'è sta-to è sta - to, ba - da - te al-l'av - ve -
sor - row, Ye think not of to - mor - row, While plea-sure gives con -
sa - to; già quel ch'è sta-to è sta - to, ba - da - te al-l'av - ve -
sor - row, We think not of to - mor - row While plea-sure gives con -
Tutti
Flora.
Su via, si sten - da un ve - lo sui fat - ti del pas -
A - way where joy in - vites us, We bid a truce to
nir. Su via, si sten - da un ve - lo sui fat - ti del pas -
tent. A - way where joy in - vites ye, And bid a truce to
Marquis.
Su via, si sten - da un ve - lo sui fat - ti del pas -
A - way where joy in - vites us, We bid a truce to
nir. Su via, si sten - da un ve - lo sui fat - ti del pas -
tent. A - way where joy in - vites us, We bid a truce to
Wind
Str. pizz.

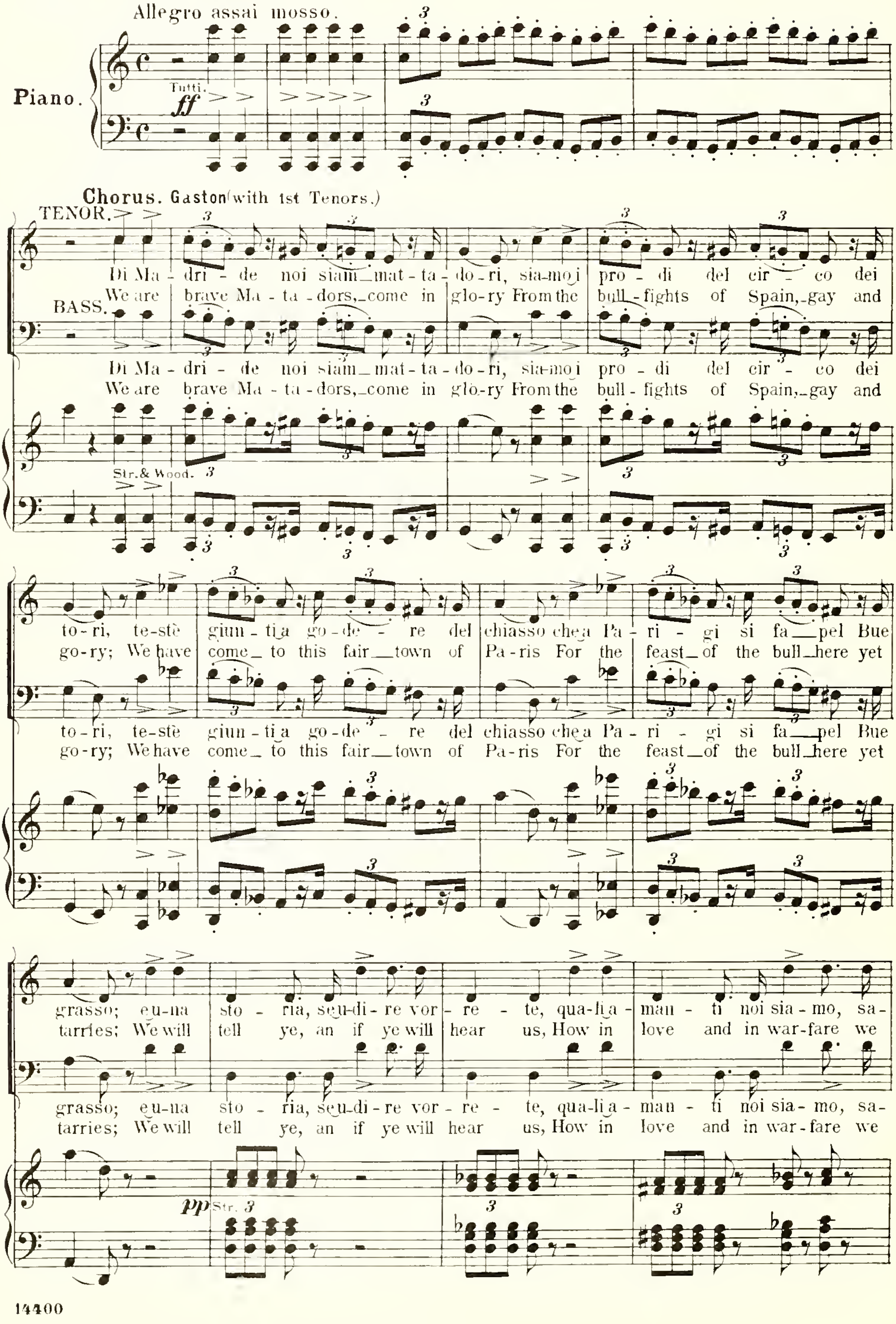

sa - to;_ già quel ch'è sta - to è sta - to, ba - dia - mo al - l'av - ve -
sor - row, We think not of to - mor - row, While plea-sure gives con -
sa - to;_ già quel ch'è sta - to è sta - to, ba - da - te al - l'av - ve -
sor - row, Ye think not of to - mor - row, While plea-sure gives con -
sa - to; già quel ch'è sta - to è sta - to, ba - dia - mo al - l'av - ve -
sor - row, We think not of to - mor - row, While plea - sure gives con -
sa - to;_ già quel ch'è sta - to è sta - to, ba - da - te al - l'av - ve -
sor - row, We think not of to - mor - row, While plea - sure gives con -
pp
nir, già_quel ch'è stato è sta - to, ba - diamo al-l'av-ve-nir, ba - diamo al-l'av-ve -
tent, We_think not of to - morrow While pleasure gives content, while pleasure gives con-
pp
nir, già_quel ch'è stato è sta - to, ba - da-te al-l'av-ve-nir, ba - da
tent, Ye_think not of to - morrow While pleasure gives content, while plea - sure
pp
nir, già_quel ch'è stato è sta - to, ba - diamo al-l'av-ve-nir, ba - dia
tent, We_think not of to - morrow While pleasure gives content, while plea - sure
pp
nir, già_quel ch'è sta-to è sta - to, ba - da -te al-l'av-ve-nir, ba - da-te al-l'av-ve -
tent, We_think not of to - morrow While pleasure gives con-tent, while_pleasure gives con-
pp Str.
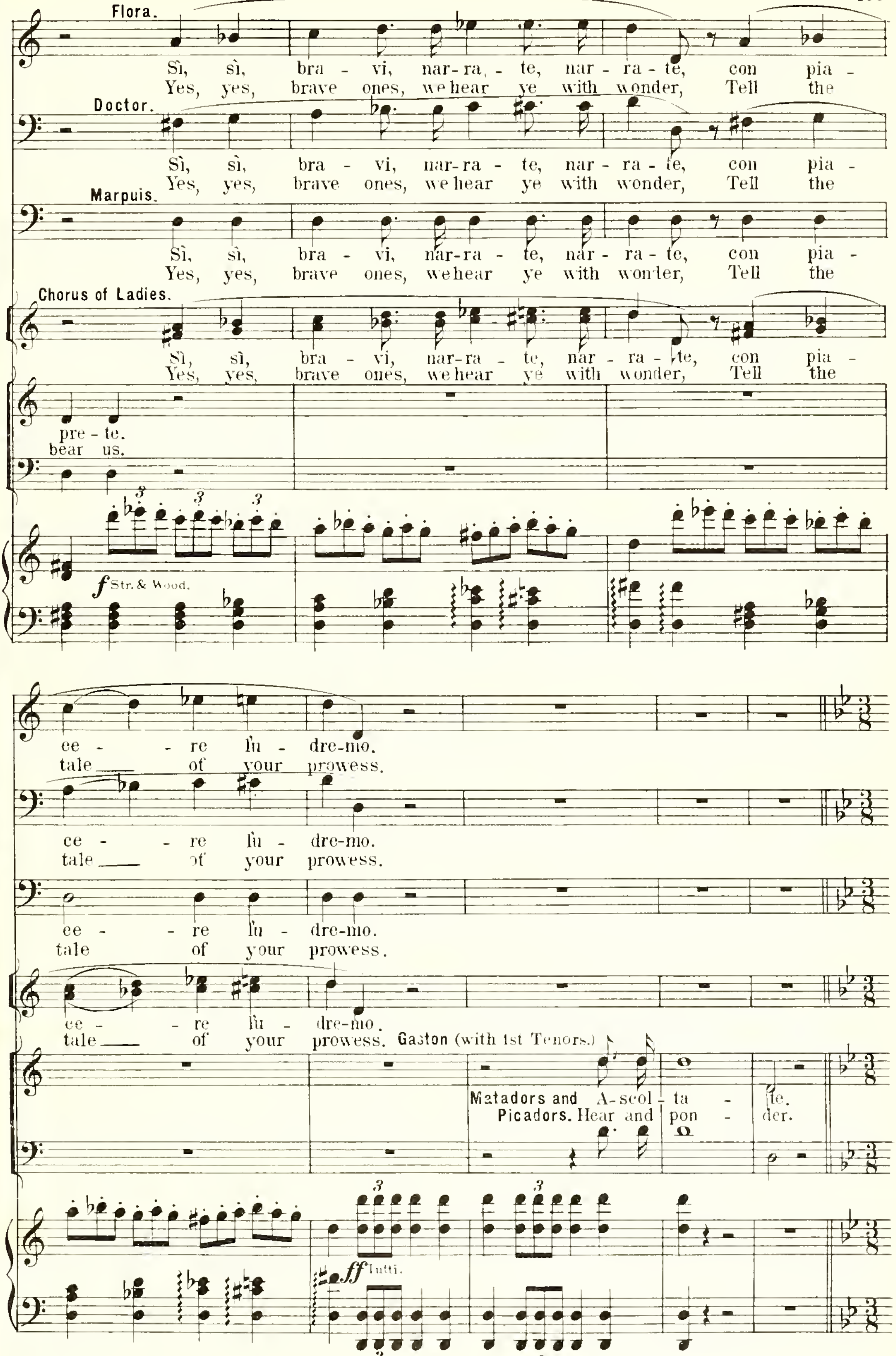

pp
nir, ba - dia - mo, ba - dia-mo al-l'av - ve - nir; già quel ch'è stato è
tent, while plea-sure gives, while pleasure gives con - tent; we think not of to -
pp
te, ba - da - te, ba - da-te al-l'av - ve - nir; già quel ch'è stato è
gives, while plea-sure gives, while pleasure gives con - tent; ye think not of to -
pp
mo, sì, ba - dia-mo al - l'av - ve - nir; già quel ch'è stato è
gives, no, while plea-sure gives con - tent; we think not of to -
pp Soli.
nir, ba - da - te, ba - da-te al-l'av - ve - nir; già quel ch'è sta-to è
tent, while plea - sure gives, while plea-sure gives con - tent; we think not of to -
Wind
Str pp
sta - to, ba - dia-mo al-l'av-ve - nir, ba - diamo al-l'a - ve-nir, ba - dia -
morrow while pleasure gives con-tent, while pleasure gives content, while pleasure
sta - to, ba - da-te al - l'av-ve - nir, ba - da - te, ba - da -
morrow while pleasure gives con-tent, while plea - sure gives, while pleasure
sta - to, ba - dia-mo al-l'av-ve - nir, ba - dia - mo, sì, ba -
morrow while pleasure gives con-tent, while plea - sure gives, no, while
sta - to, ba - da-te al-l'av-ve - nir, ba - da-te al-l'av-ve - nir, ba - da -
mor-row while pleasure gives con - tent, while pleasure gives con-tent, while pleasure
Wind
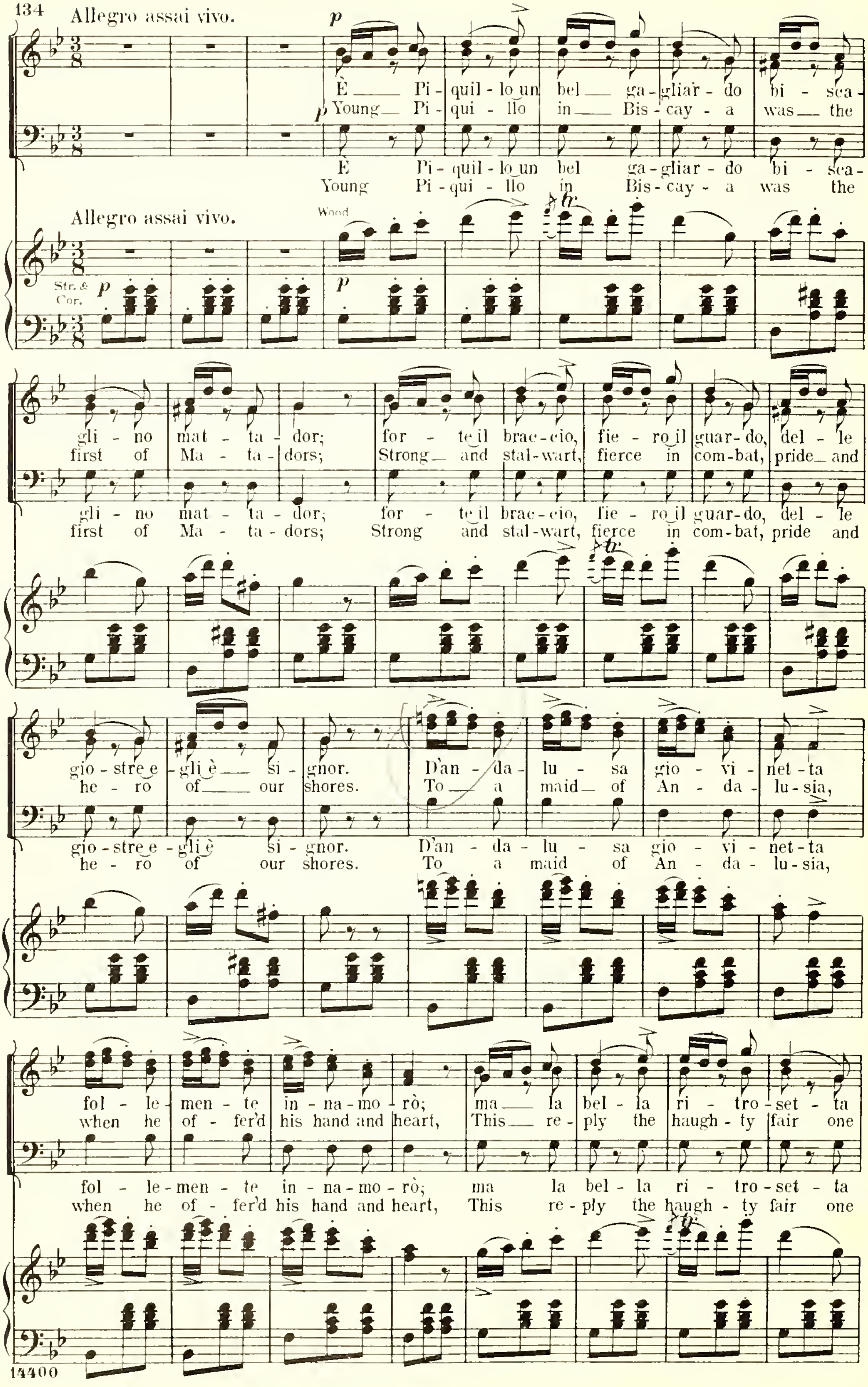

mo, ba - dia-mo al - l'av - ve - nir, ah sì, ba-dia - mo al-l'av - ve -
gives, while plea-sure gives con - tent, no, no, we think not of to -
te, ba - da - te al - l'av - ve - nir, sì, ba-da - te al-l'av - ve -
gives, while plea-sure gives con - tent, no, ye think not of to -
dia - mo al - l'av - ve - nir, sì, ba-dia - mo al-l'av - ve -
plea - sure gives con - tent, ah no, no, we think not of to -
te, ba - da-te al - l'av - ve - nir, sì, ba-da - te al-l'av - ve -
gives, while plea-sure gives con - tent, no, we think not of to -
Tutti
(The Marquis presses Flora's hand.)
nir, sì, sì, ba - dia-mo al-l'av - ve - nir.
mor-row, no, while plea-sure gives con - tent.
nir, sì, sì, ba-da - te al - l'av - ve - nir.
mor-row, no, while plea-sure gives con - tent.
nir, sì, sì, ba-dia-mo al-l'av - ve - nir.
mor-row, no, while plea-sure gives con - tent.
nir, sì, sì, ba - da - te al-l'av - ve - nir.
mor-row, no, while plea-sure gives con - tent.
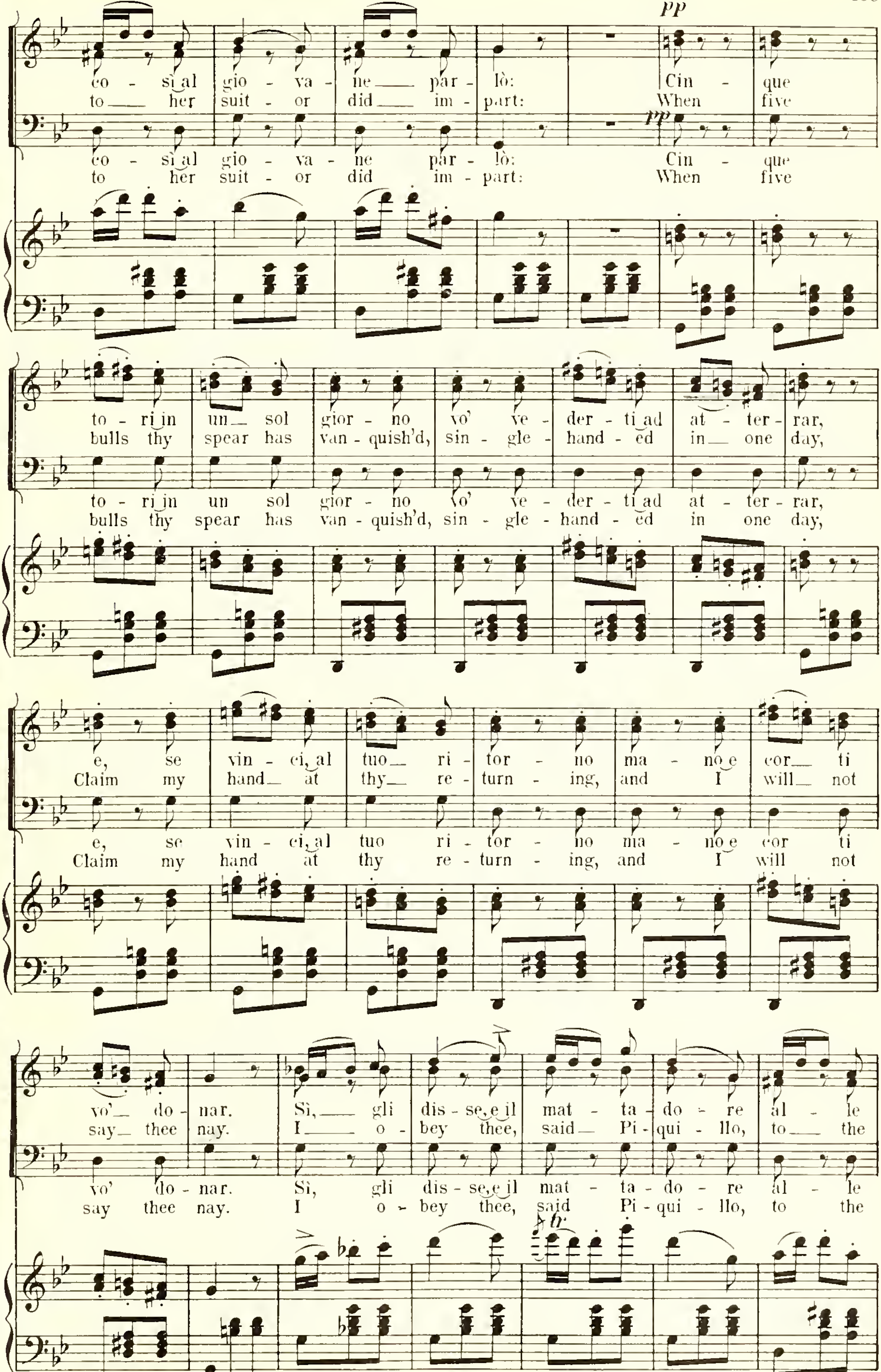
Nº 13. "Di Madride noi siam mattadori,,.
Chorus of Spanish Matadors.
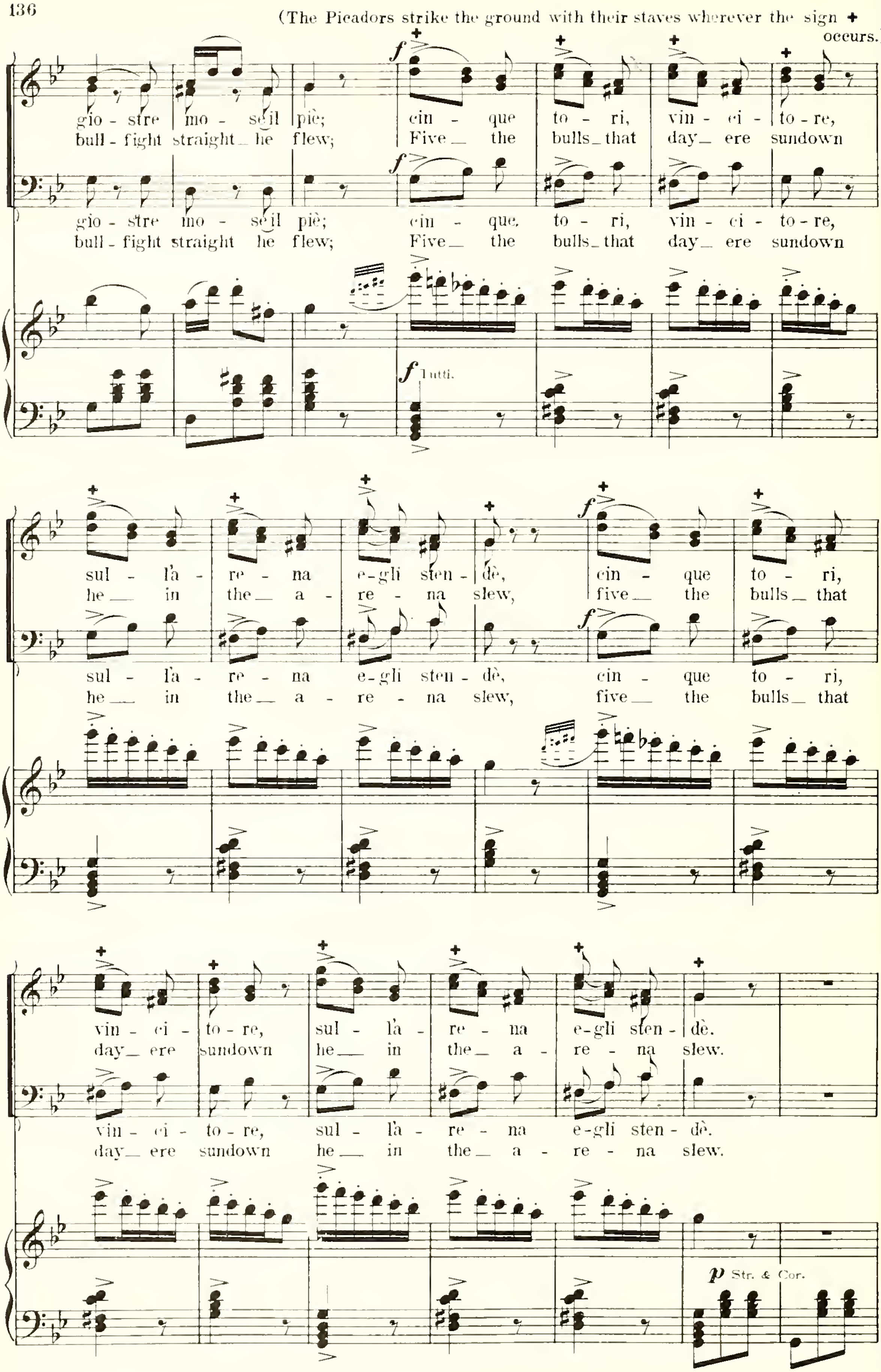
(Gaston and others, disguised as Spanish Matadors and Picadors, rush in R.H.)
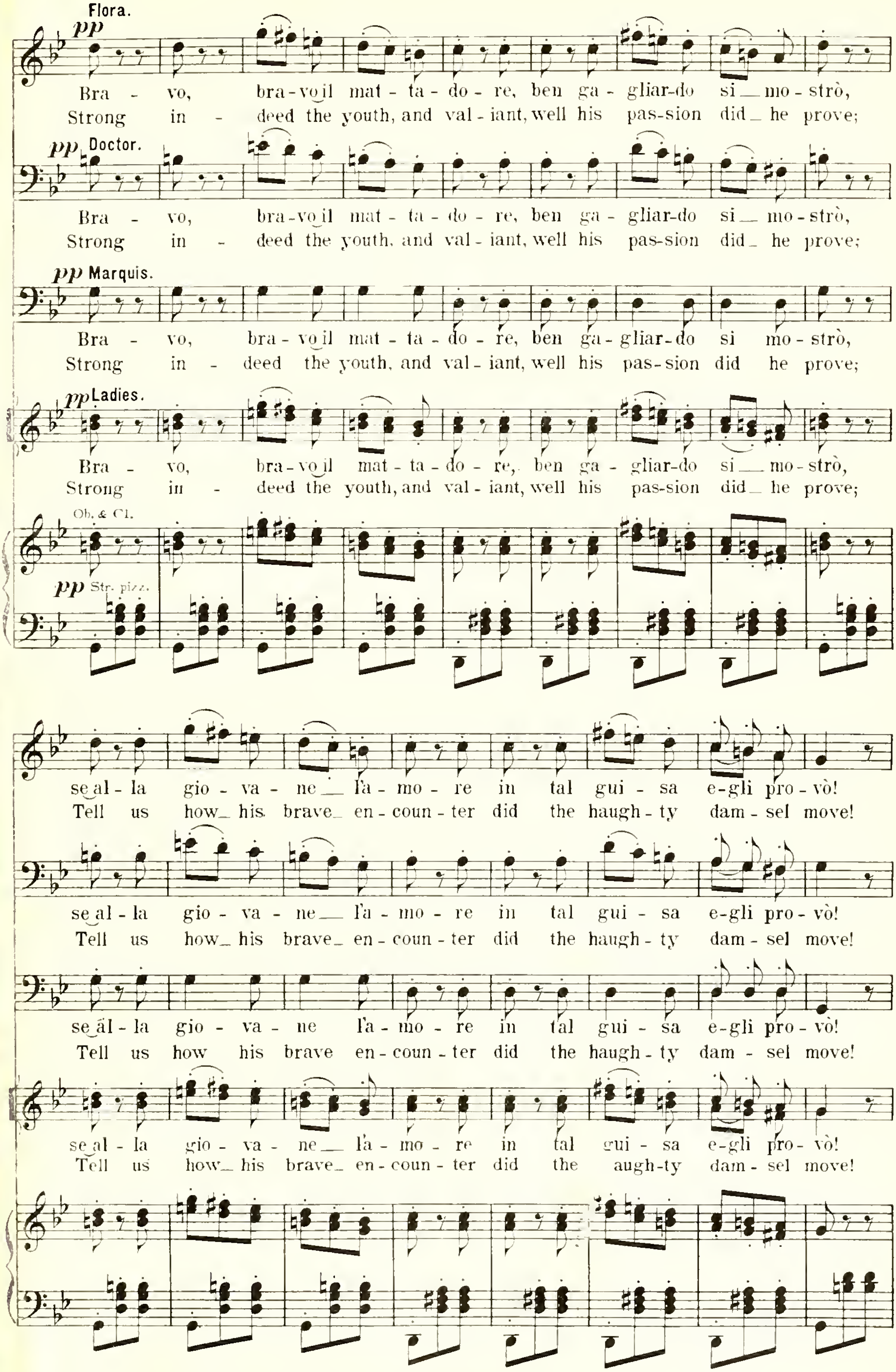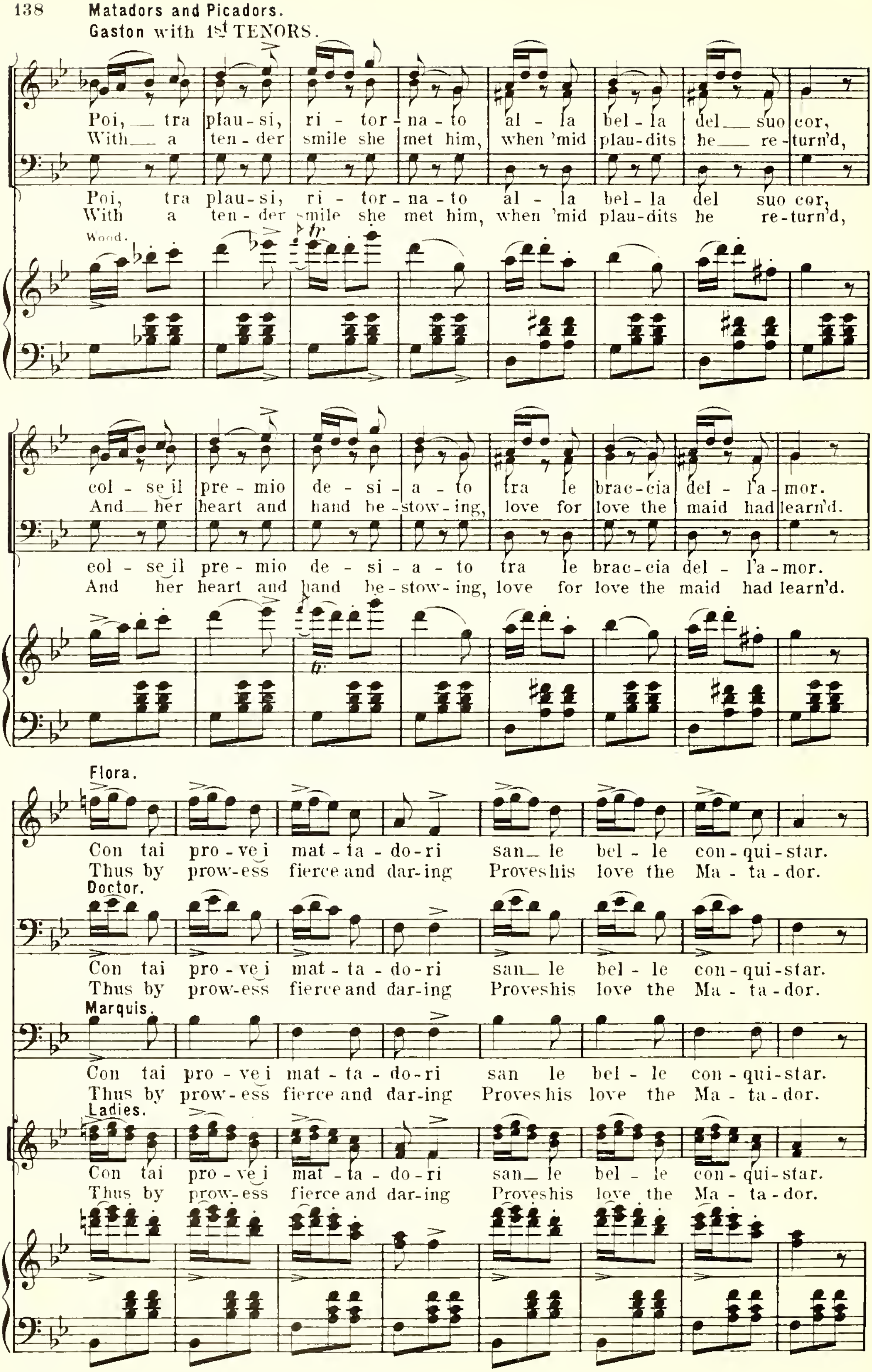



Flora.
Sì, sì, bra - vi, nar-ra - te, nar - ra - te, con pia -
Yes, yes, brave ones, we hear ye with wonder, Tell the
Doctor.
Sì, sì, bra - vi, nar-ra - te, nar - ra - te, con pia -
Yes, yes, brave ones, we hear ye with wonder, Tell the
Marpuis.
Sì, sì, bra - vi, nar-ra - te, nar - ra - te, con pia -
Yes, yes, brave ones, we hear ye with wonder, Tell the
Chorus of Ladies.
Sì, sì, bra - vi, nar-ra - te, nar - ra - te, con pia -
Yes, yes, brave ones, we hear ye with wonder, Tell the
pre - te.
bear us.
f Str. & Wood.
ce - - re l'u - dre-mo.
tale of your prowess.
ce - - re l'u - dre-mo.
tale of your prowess.
ce - - re l'u - dre-mo.
tale of your prowess.
ce - - re l'u - dre-mo.
tale of your prowess.
Gaston (with 1st Tenors.)
Matadors and A-scol - ta - te.
Picadors. Hear and pon - der.
ff Tutti.
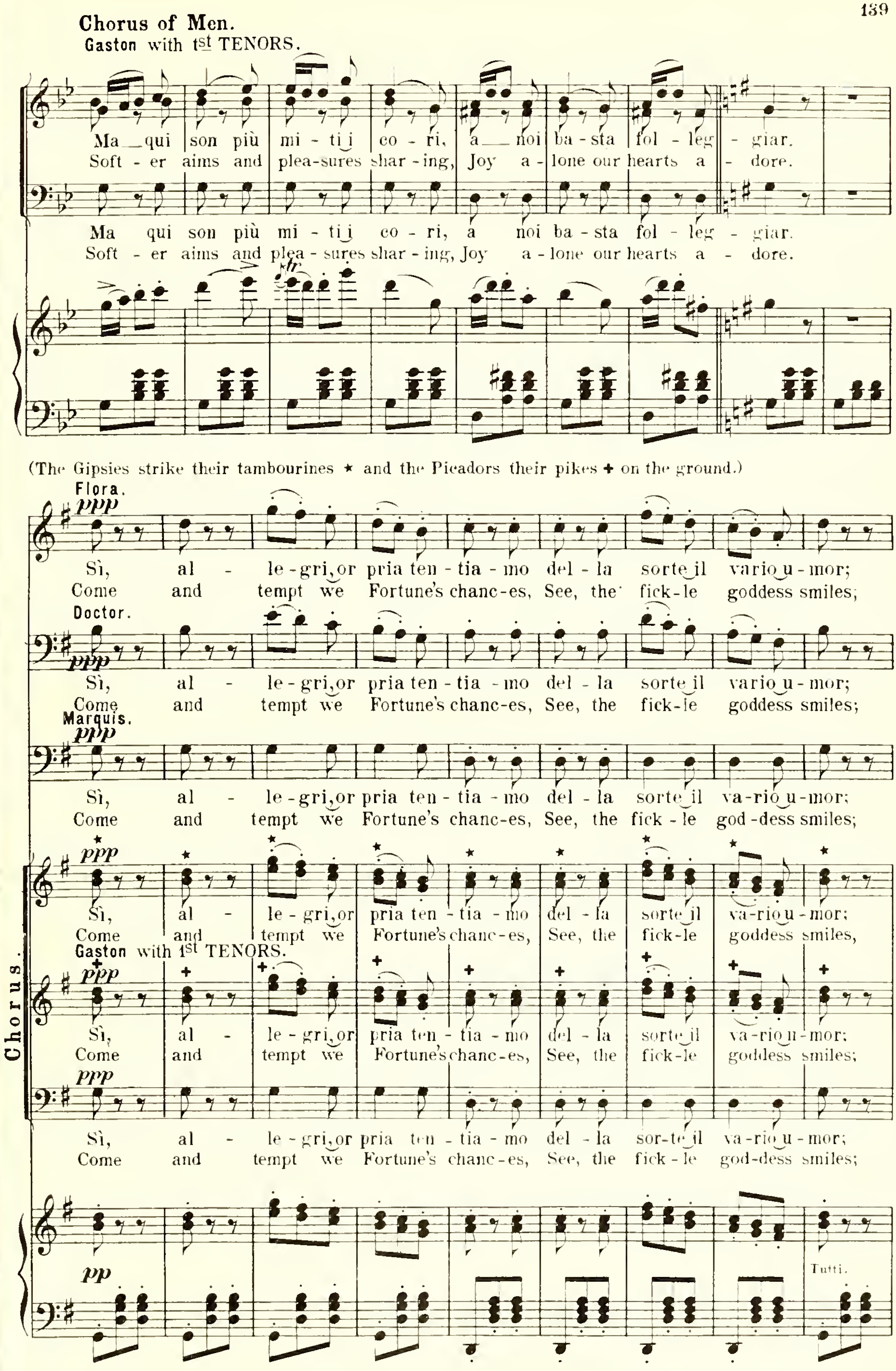

Allegro assai vivo.
p
È Pi-quil-lo un bel ga-gliar-do bi-sca-gli-no mat-ta-dor; for-te il brac-cio, fie-ro il guar-do, del-le gio-stre e gli è si-gnor. D'an-da-lu-sa gio-vi-net-ta fol-le-men-te in-na-mo-rò; ma la bel-la ri-tro-set-ta
Young Pi-qui-llo in Bis-cay-a was the first of Ma-ta-dors; Strong and stal-wart, fierce in com-bat, pride and he-ro of our shores. To a maid of An-da-lu-sia, when he of-fer'd his hand and heart, This re-ply the haugh-ty fair one
Wood
Str. & Cor.
tr
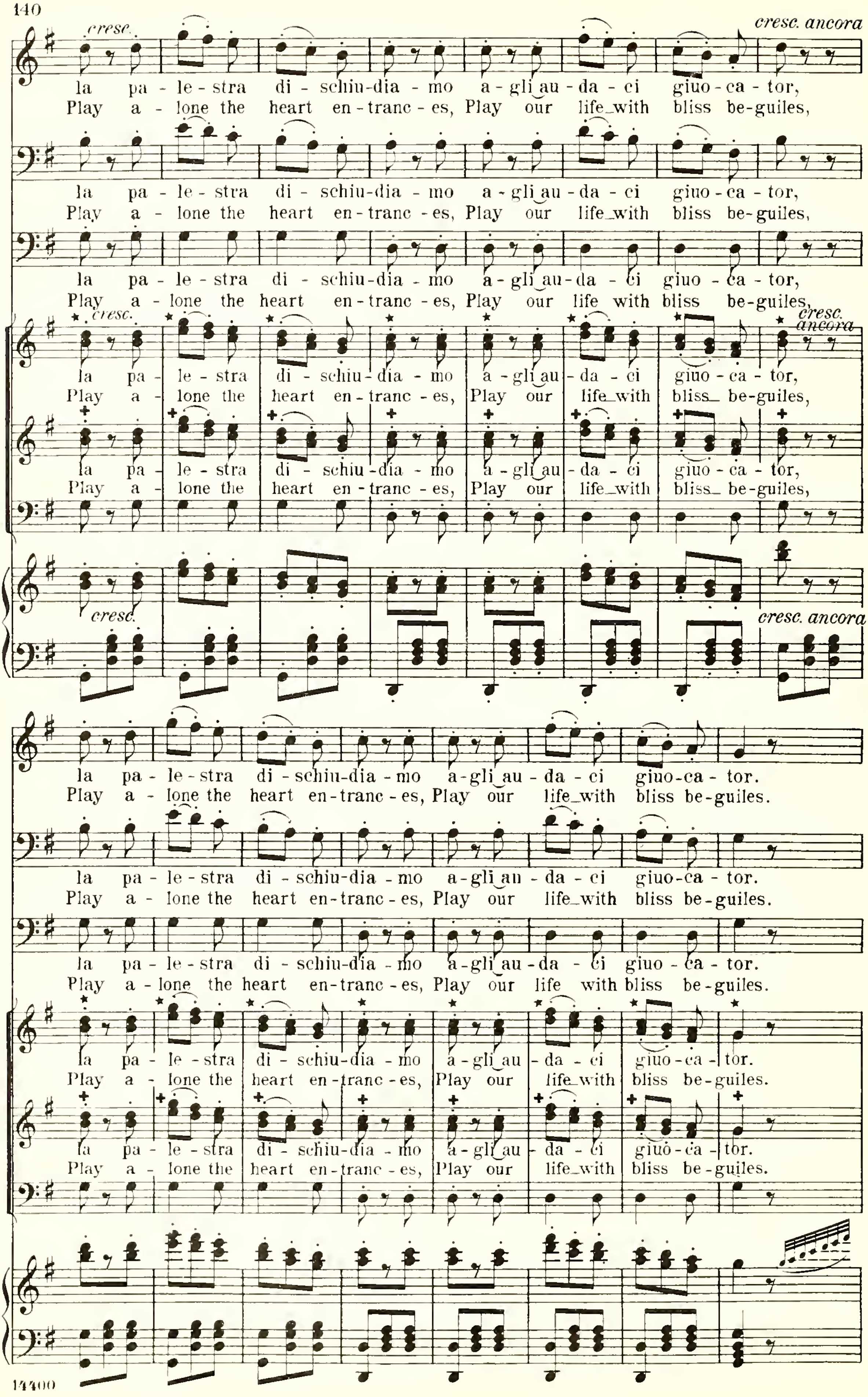

pp
co - sì al gio - va - ne parlò: Cin - que
to her suit - or did im - part: When five
co - sì al gio - va - ne par - lò: Cin - que
to her suit - or did im - part: When five
to - ri in un sol gior - no vo' ve - der - ti ad at - ter - rar,
bulls thy spear has van - quish'd, sin - gle - hand - ed in one day,
to - ri in un sol gior - no vo' ve - der - ti ad at - ter - rar,
bulls thy spear has van - quish'd, sin - gle - hand - ed in one day,
e, se vin - ci, al tuo ri - tor - no ma - no e cor ti
Claim my hand at thy re - turn - ing, and I will not
e, se vin - ci, al tuo ri - tor - no ma - no e cor ti
Claim my hand at thy re - turn - ing, and I will not
vo' do - nar. Sì, gli dis - se, e il mat - ta - do - re al - le
say thee nay. I o - bey thee, said Pi - qui - llo, to the
vo' do - nar. Sì, gli dis - se, e il mat - ta - do - re al - le
say thee nay. I o - bey thee, said Pi - qui - llo, to the
tr
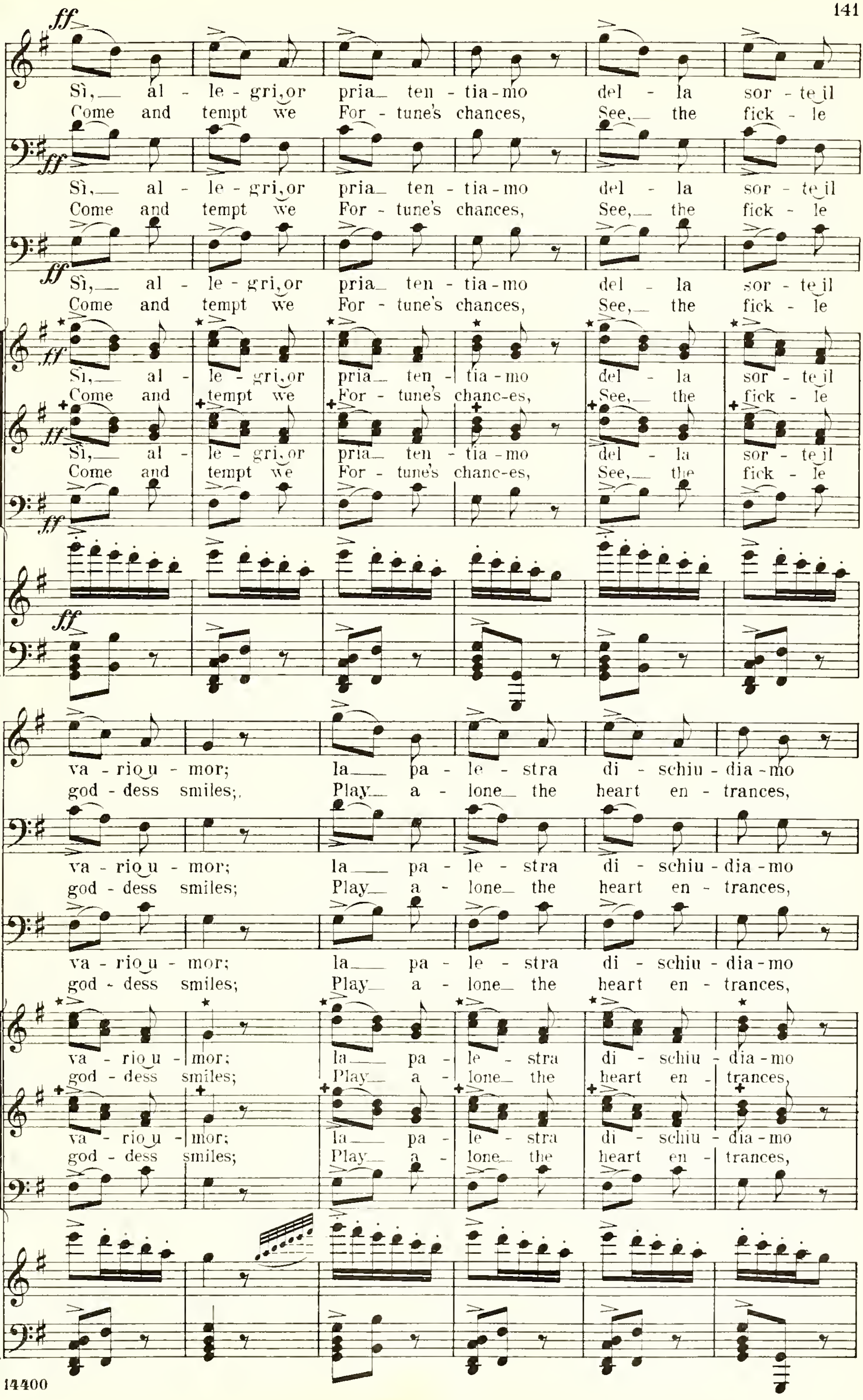

(The Picadors strike the ground with their staves wherever the sign + occurs.)
gio - stre mo - se il piè; cin - que to - ri, vin - ci - to - re,
bull - fight straight he flew; Five the bulls that day ere sundown
gio - stre mo - se il piè; cin - que to - ri, vin - ci - to - re,
bull - fight straight he flew; Five the bulls that day ere sundown
Tutti.
sul - l'a - re - na e - gli sten - dè, cin - que to - ri,
he in the a - re - na slew, five the bulls that
sul - l'a - re - na e - gli sten - dè, cin - que to - ri,
he in the a - re - na slew, five the bulls that
vin - ci - to - re, sul - l'a - re - na e - gli sten - dè.
day ere sundown he in the a - re - na slew.
vin - ci - to - re, sul - l'a - re - na e - gli sten - dè.
day ere sundown he in the a - re - na slew.
p Str. & Cor.
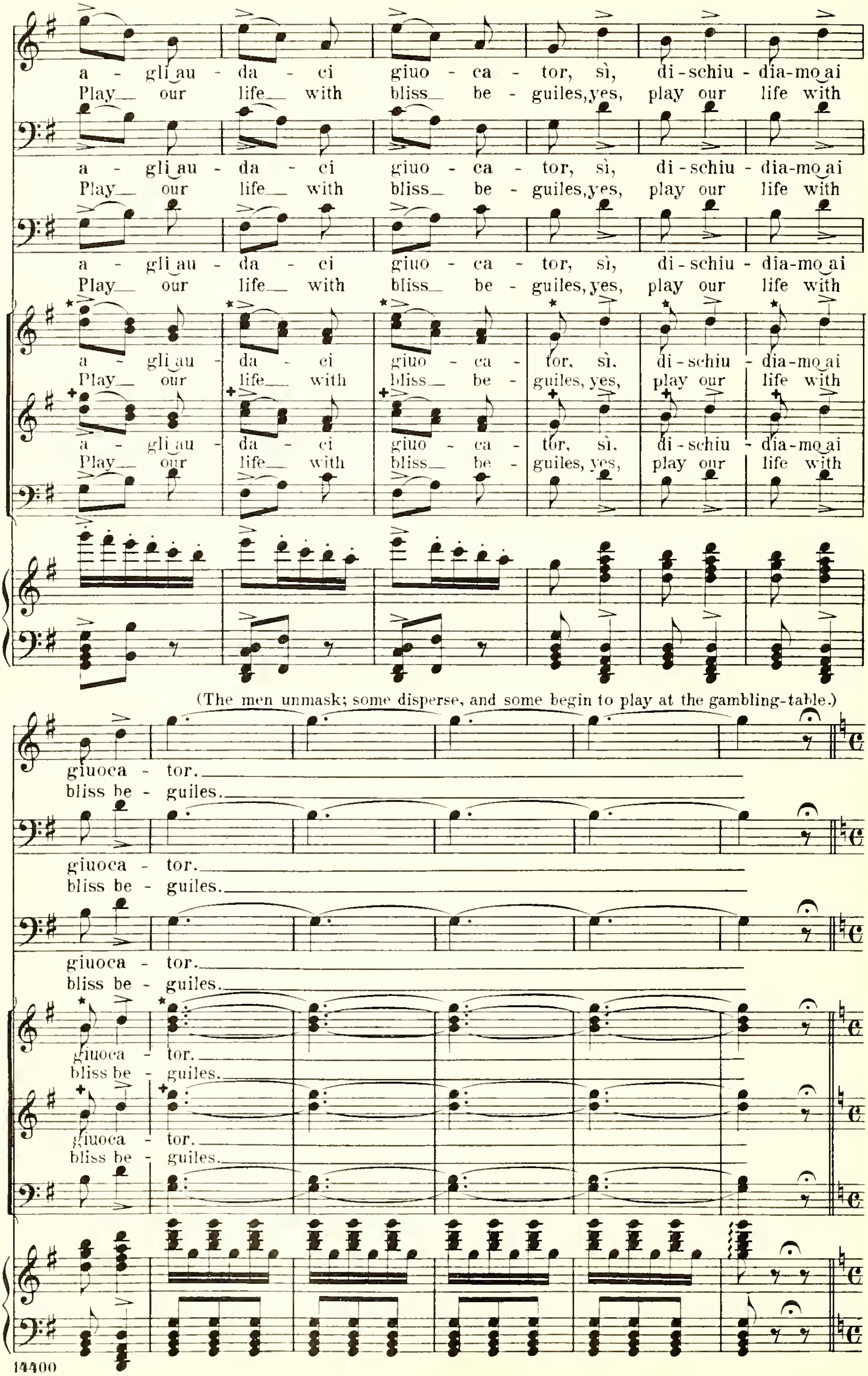

Flora.
pp
Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did he prove;
pp Doctor.
Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did he prove;
pp Marquis.
Bra - vo, bra - vo il mat - ta - do - re, ben ga - gliar - do si mo - strò,
Strong in - deed the youth, and val - iant, well his pas - sion did he prove;
pp Ladies.
Bra - vo, bra-vo il mat - ta - do - re, ben ga - gliar-do si mo - strò,
Strong in - deed the youth, and val - iant, well his pas-sion did he prove;
Ob. & Cl.
pp Str. pizz.
se al - la gio - va - ne l'a - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!
se al - la gio - va - ne l'a - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!
se al - la gio - va - ne l'a - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the haugh - ty dam - sel move!
se al - la gio - va - ne l'a - mo - re in tal gui - sa e-gli pro - vò!
Tell us how his brave en - coun - ter did the augh-ty dam - sel move!


Matadors and Picadors.
Gaston with 1st TENORS.
Poi, tra plau-si, ri - tor - na - to al - la bel - la del suo cor,
With a ten - der smile she met him, when 'mid plau-dits he re - turn'd,
Poi, tra plau-si, ri - tor - na - to al - la bel - la del suo cor,
With a ten - der smile she met him, when 'mid plau-dits he re-turn'd,
Wood.
col - se il pre - mio de - si - a - to tra le brac-cia del - l'a - mor.
And her heart and hand be - stow - ing, love for love the maid had learn'd.
col - se il pre - mio de - si - a - to tra le brac-cia del - l'a - mor.
And her heart and hand be - stow - ing, love for love the maid had learn'd.
Flora.
Con tai pro - ve i mat - ta - do - ri san le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Doctor.
Con tai pro - ve i mat - ta - do - ri san le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Marquis.
Con tai pro - ve i mat - ta - do - ri san le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.
Ladies.
Con tai pro - ve i mat - ta - do - ri san le bel - le con - qui - star.
Thus by prow - ess fierce and dar - ing Proves his love the Ma - ta - dor.


Chorus of Men.
Gaston with 1st TENORS.
Ma_qui son più mi - ti_i co - ri, a_noi ba - sta fol - leg - giar.
Soft - er aims and plea-sures shar - ing, Joy a - lone our hearts a - dore.
Ma qui son più mi - ti_i co - ri, a noi ba - sta fol - leg - giar.
Soft - er aims and plea - sures shar - ing, Joy a - lone our hearts a - dore.
(The Gipsies strike their tambourines ★ and the Picadors their pikes ✚ on the ground.)
Flora.
ppp
Sì, al - le - gri_or pria ten - tia - mo del - la sorte_il vario_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le goddess smiles;
Doctor.
Sì, al - le - gri_or pria ten - tia - mo del - la sorte_il vario_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le goddess smiles;
Marquis.
Sì, al - le - gri_or pria ten - tia - mo del - la sorte_il va - rio_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le god - dess smiles;
Chorus.
Sì, al - le - gri_or pria ten - tia - mo del - la sorte_il va - rio_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le goddess smiles,
Gaston with 1st TENORS.
Sì, al - le - gri_or pria ten - tia - mo del - la sorte_il va - rio_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le goddess smiles;
Sì, al - le - gri_or pria ten - tia - mo del - la sor - te_il va - rio_u - mor;
Come and tempt we Fortune's chanc - es, See, the fick - le god - dess smiles;
pp
Tutti.
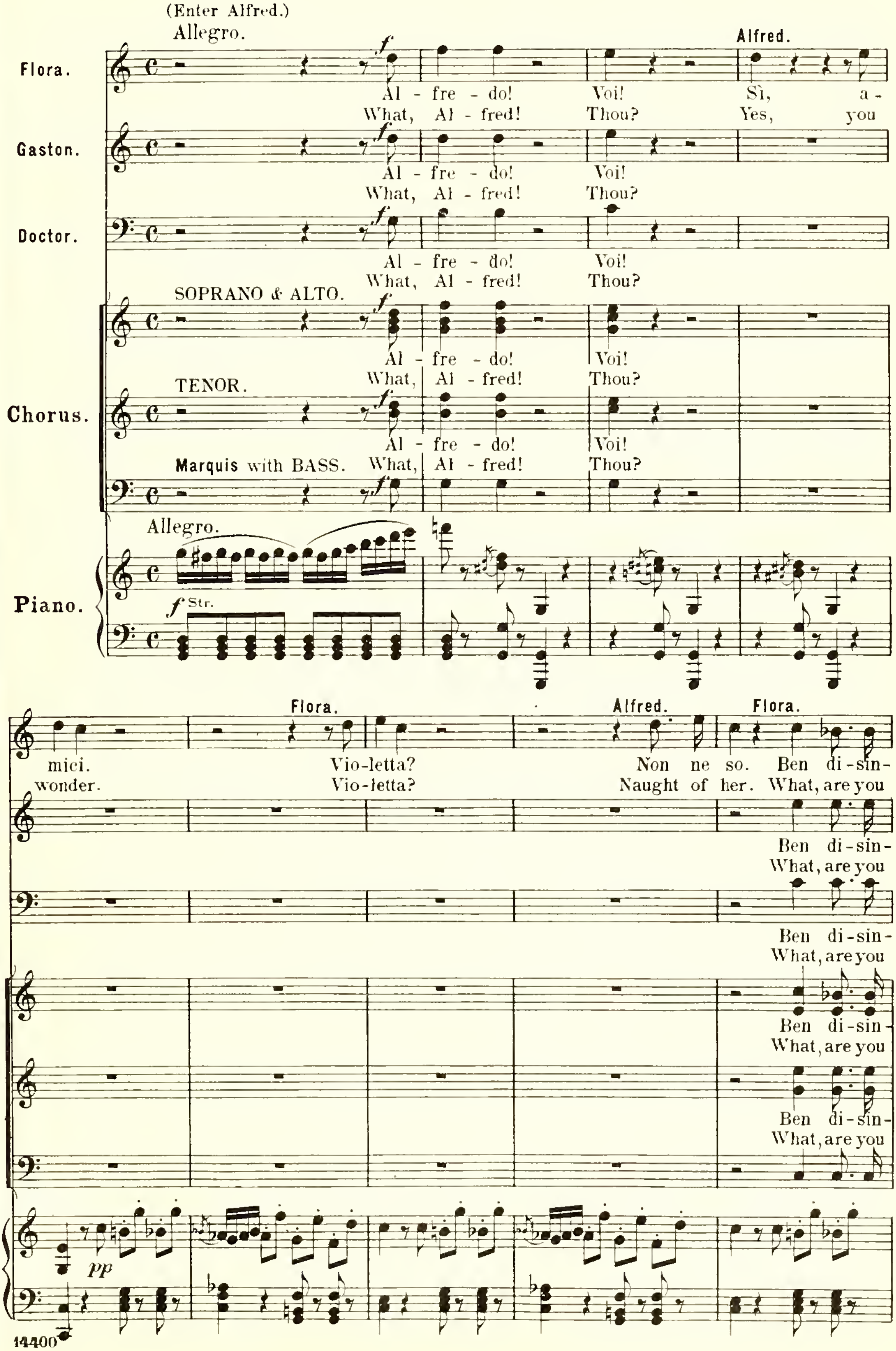

cresc.
cresc. ancora
la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor,
Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles,
cresc. ancora
la pa - le - stra di - schiu - dia - mo a - gli au - da - ci giuo - ca - tor.
Play a - lone the heart en - tranc - es, Play our life with bliss be - guiles.
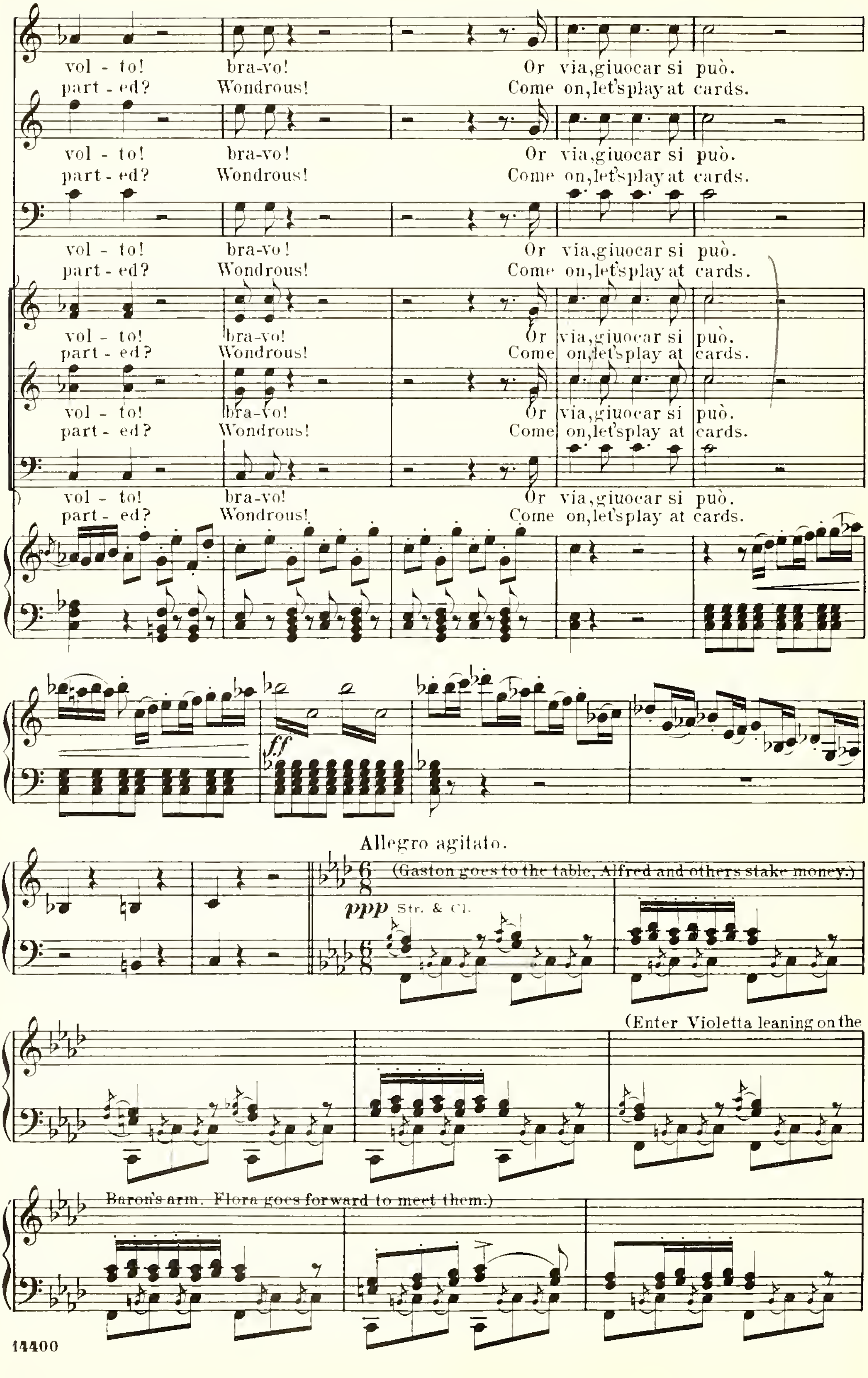

Sì, al - le - gri, or pria ten - tia - mo del - la sor - te il
Come and tempt we For - tune's chances, See, the fick - le
va - rio u - mor; la pa - le - stra di - schiu - dia - mo
god - dess smiles; Play a - lone the heart en - trances,
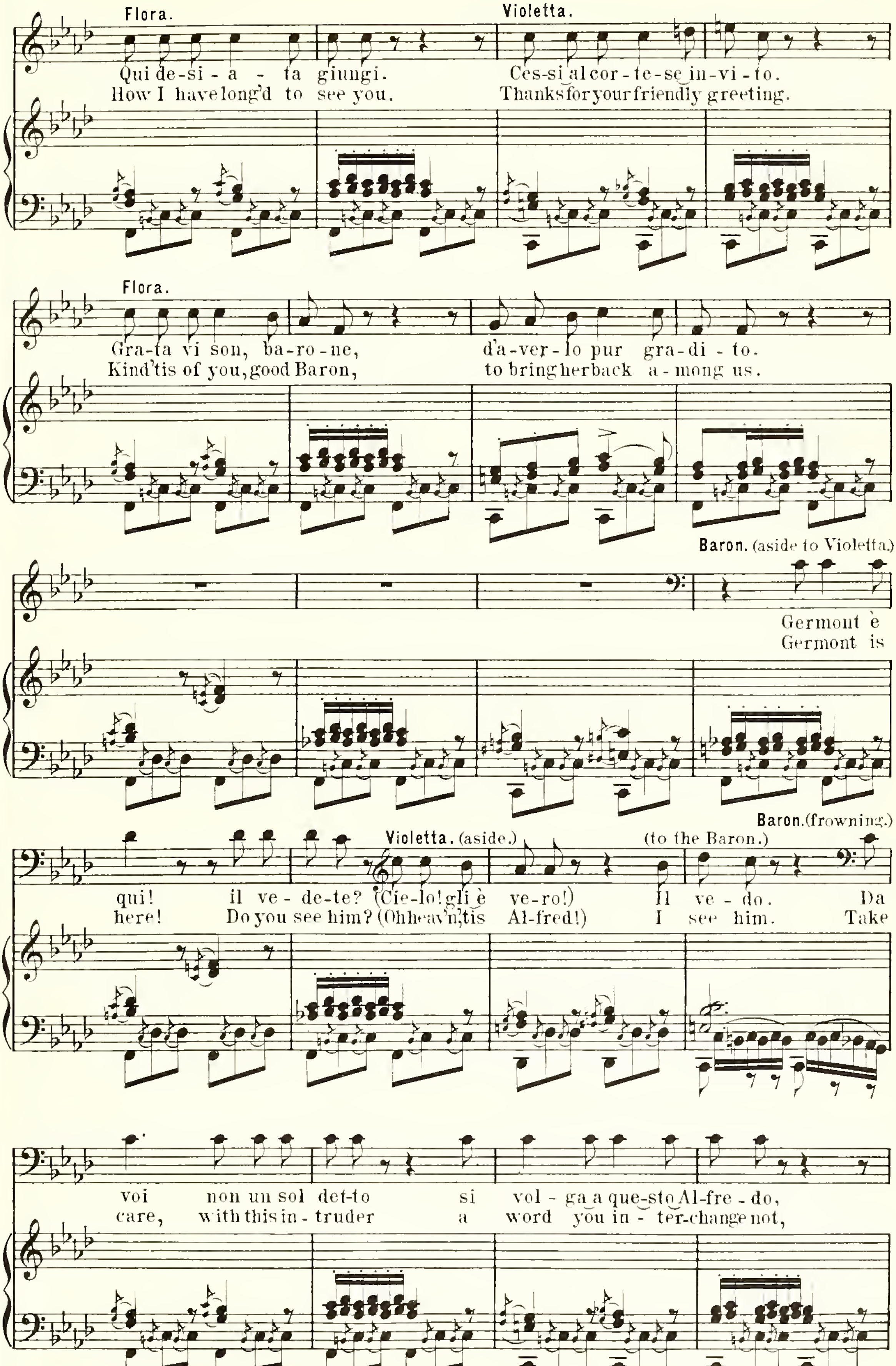

a - gli au - da - ci giuo - ca - tor, sì, di - schiu - dia - mo ai
Play our life with bliss be - guiles, yes, play our life with
(The men unmask; some disperse, and some begin to play at the gambling-table.)
giuoca - tor.
bliss be - guiles.
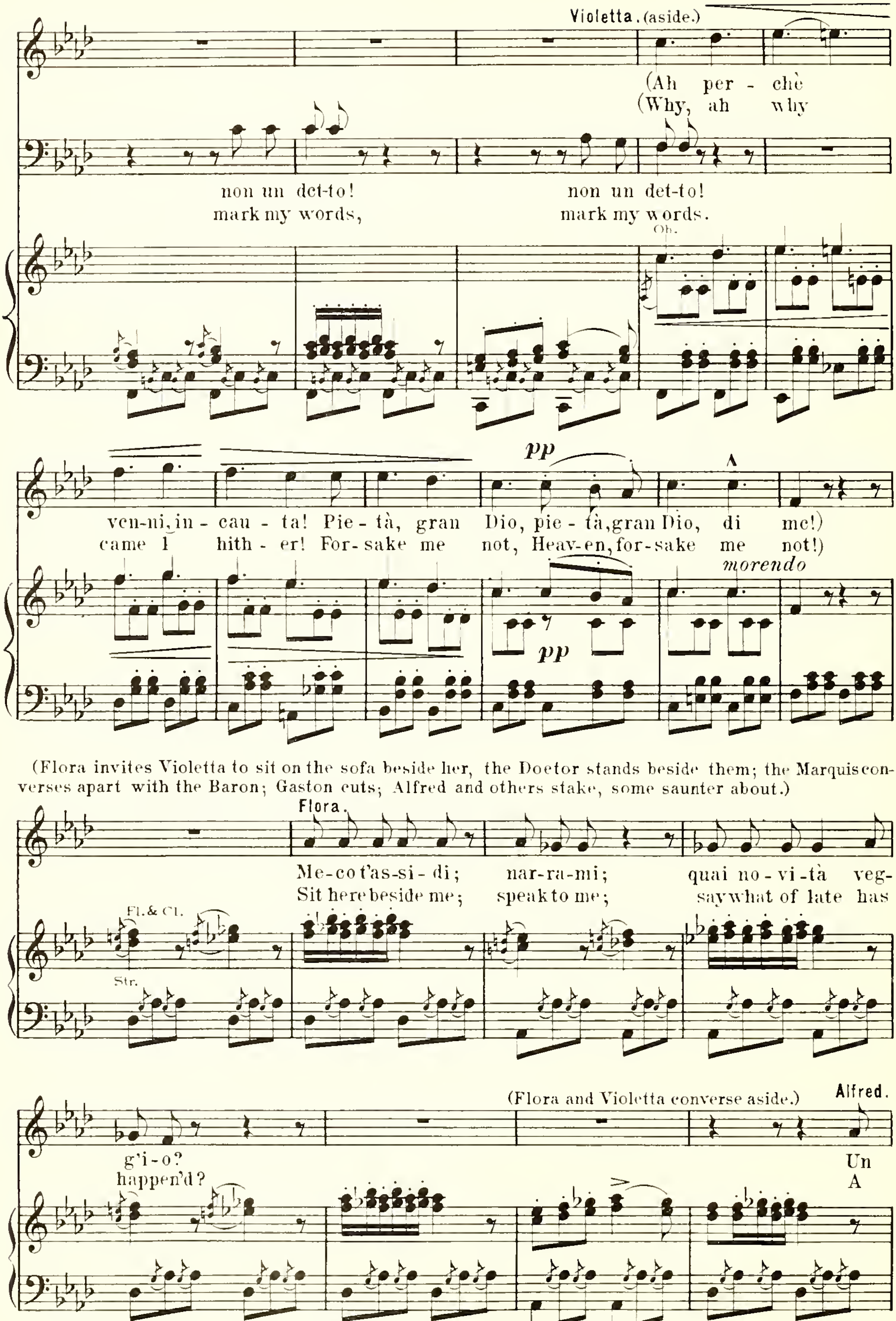
Nº 14. "Alfredo! Voi!„
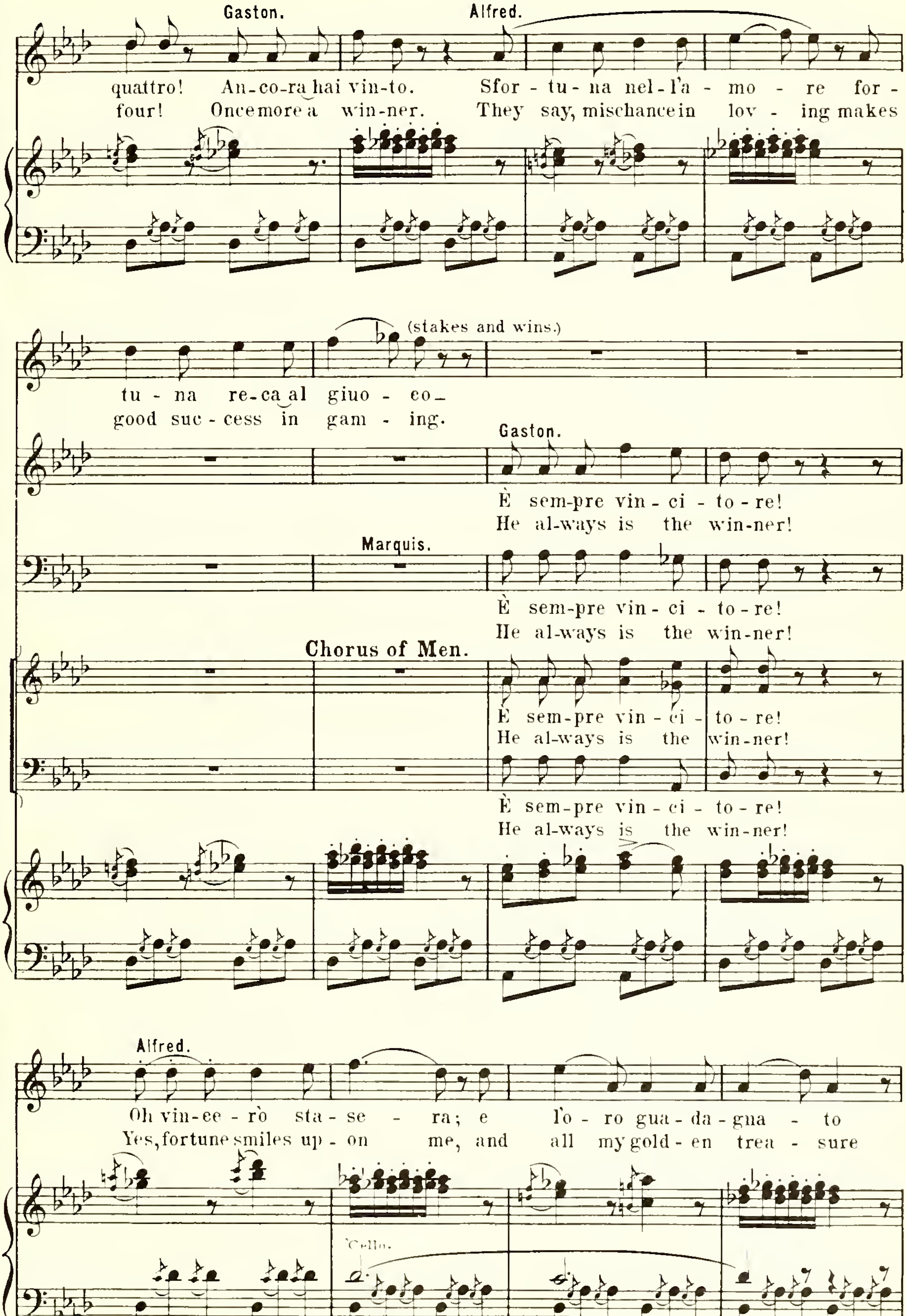
Continuation of Finale II.
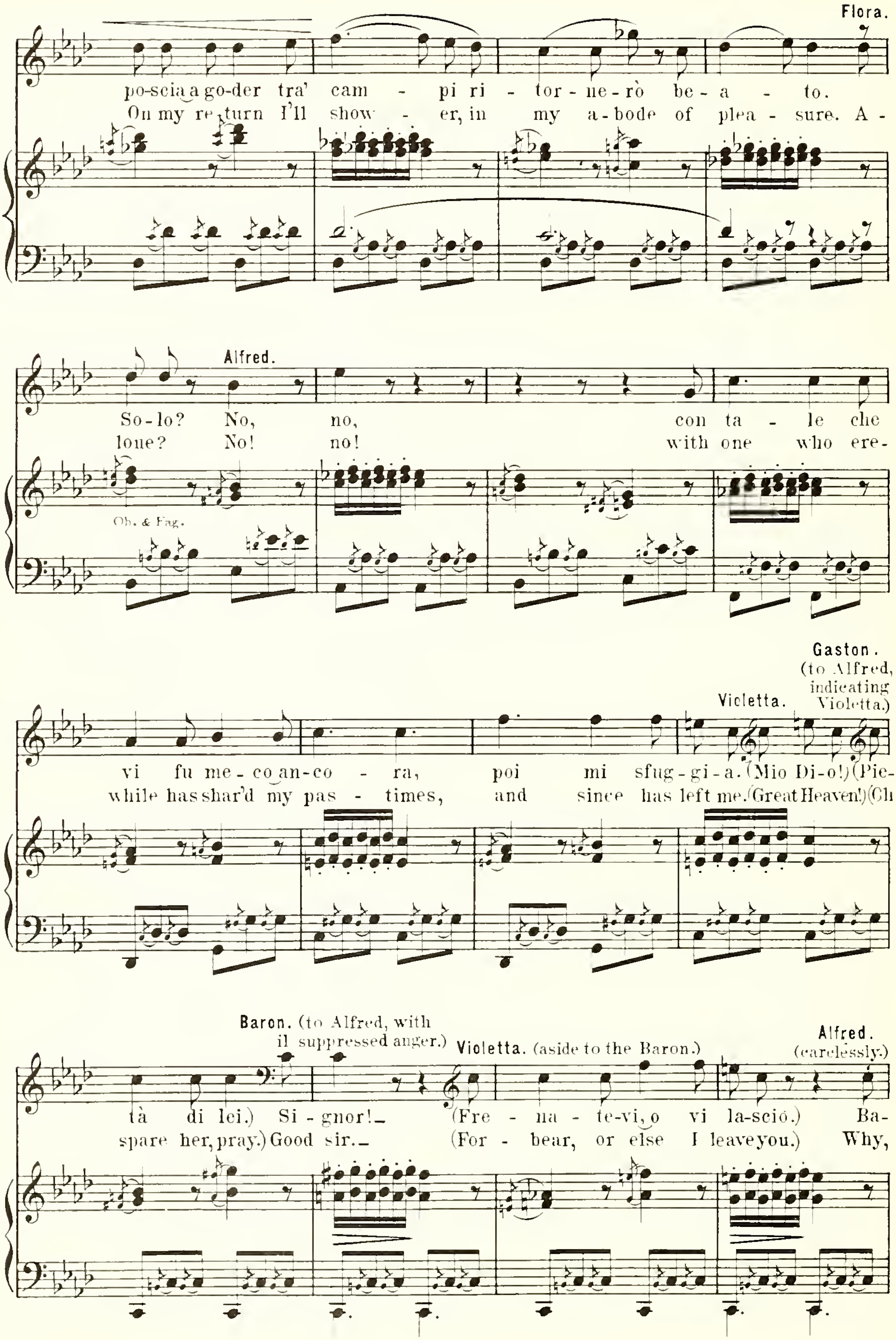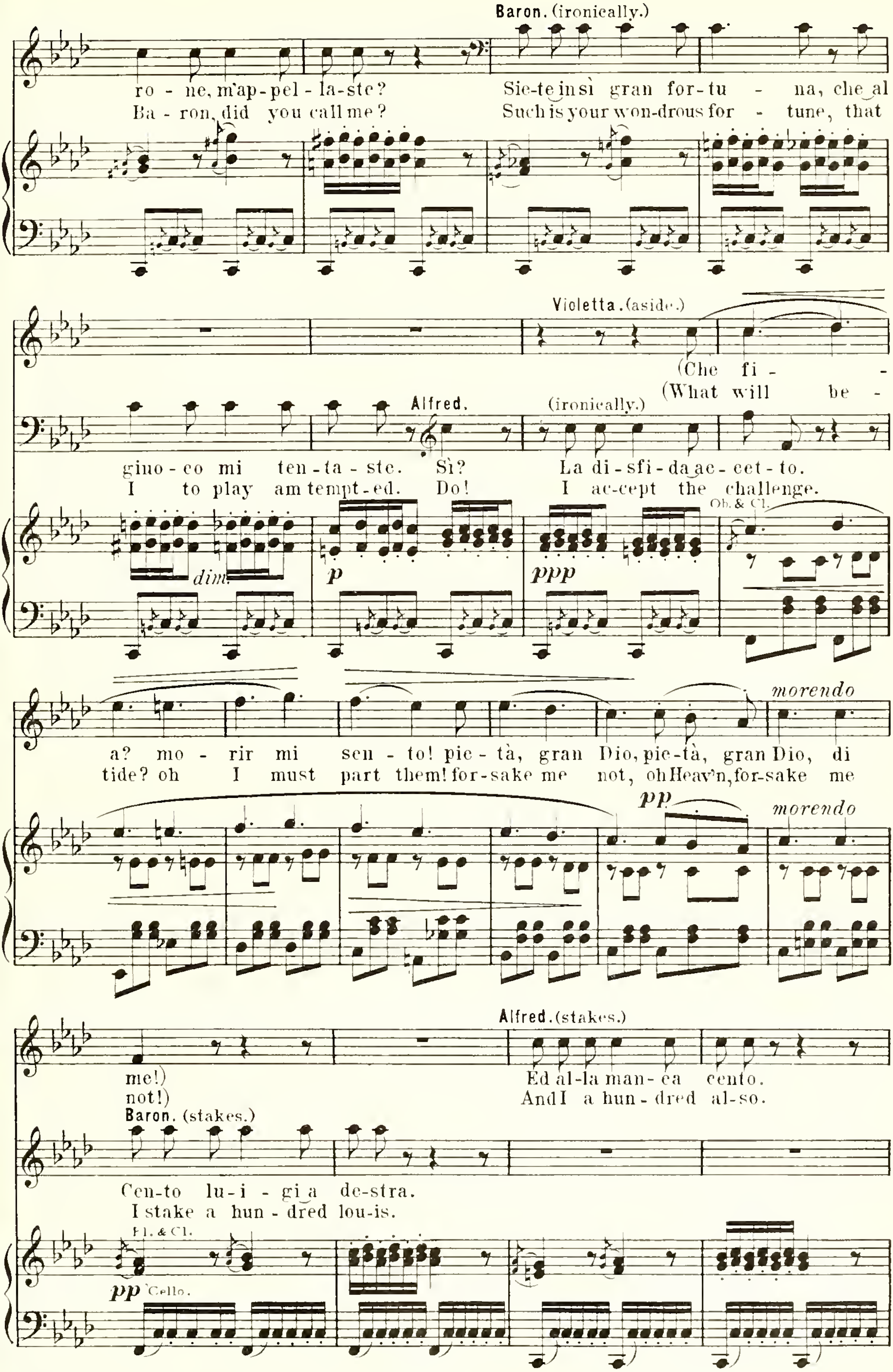



vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
vol - to! bra-vo! Or via,giuocar si può.
part - ed? Wondrous! Come on,let'splay at cards.
ff
Allegro agitato.
(Gaston goes to the table, Alfred and others stake money.)
ppp Str. & Cl.
(Enter Violetta leaning on the
Baron's arm. Flora goes forward to meet them.)
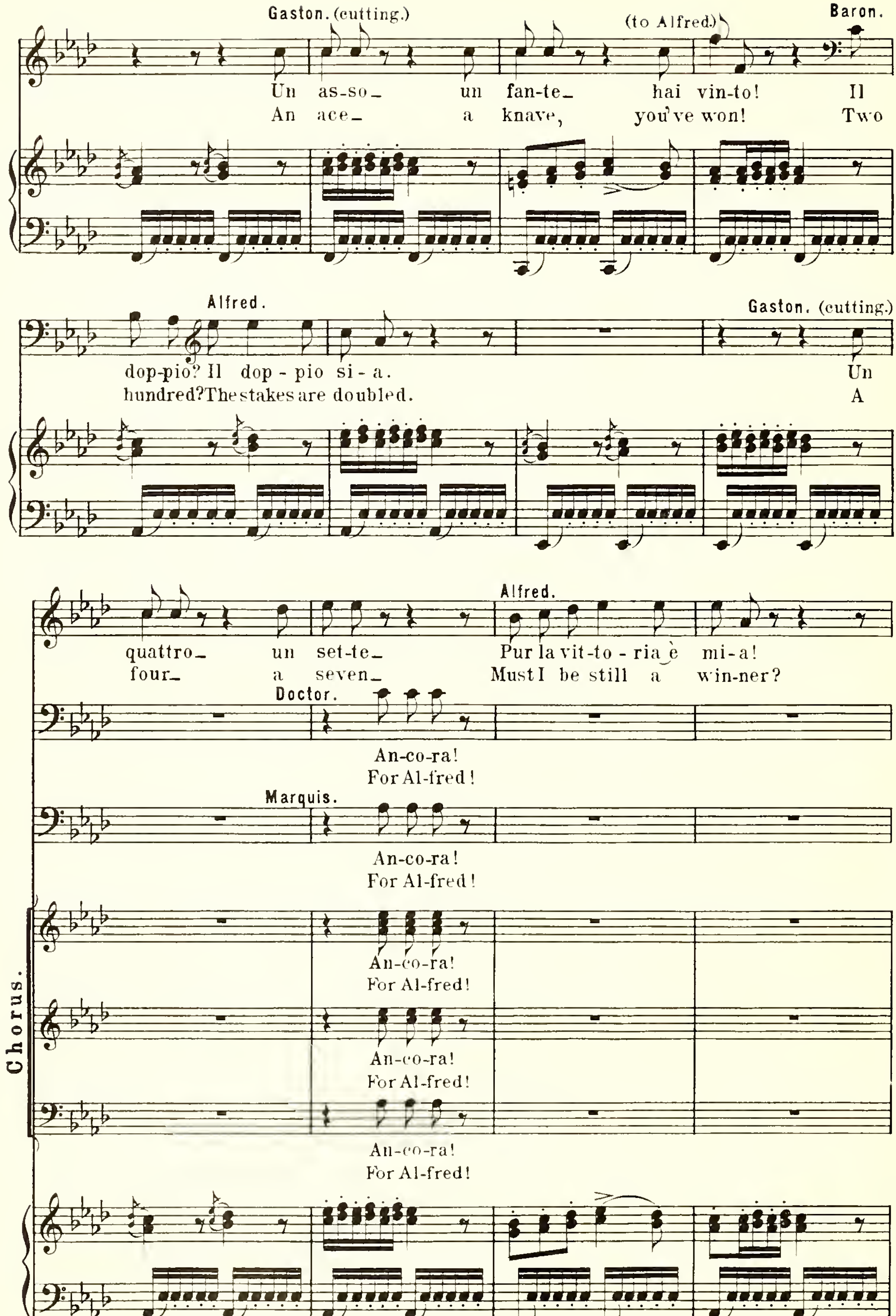

Flora.
Qui de-si - a - ta giungi.
How I havelong'd to see you.
Violetta.
Ces-si al cor - te-se in-vi - to.
Thanks for your friendly greeting.
Flora.
Gra-ta vi son, ba-ro-ne,
Kind'tis of you, good Baron,
d'a-ver-lo pur gra-di - to.
to bring her back a - mong us.
Baron. (aside to Violetta.)
Germont è
Germont is
qui! il ve - de-te?
here! Do you see him?
Violetta. (aside.)
(Cie-lo! gli è ve-ro!)
(Oh heav'n, 'tis Al-fred!)
(to the Baron.)
Il ve - do.
I see him.
Baron. (frowning.)
Da
Take
voi non un sol det-to si vol - ga a que-sto Al-fre - do,
care, with this in - truder a word you in - ter-change not,
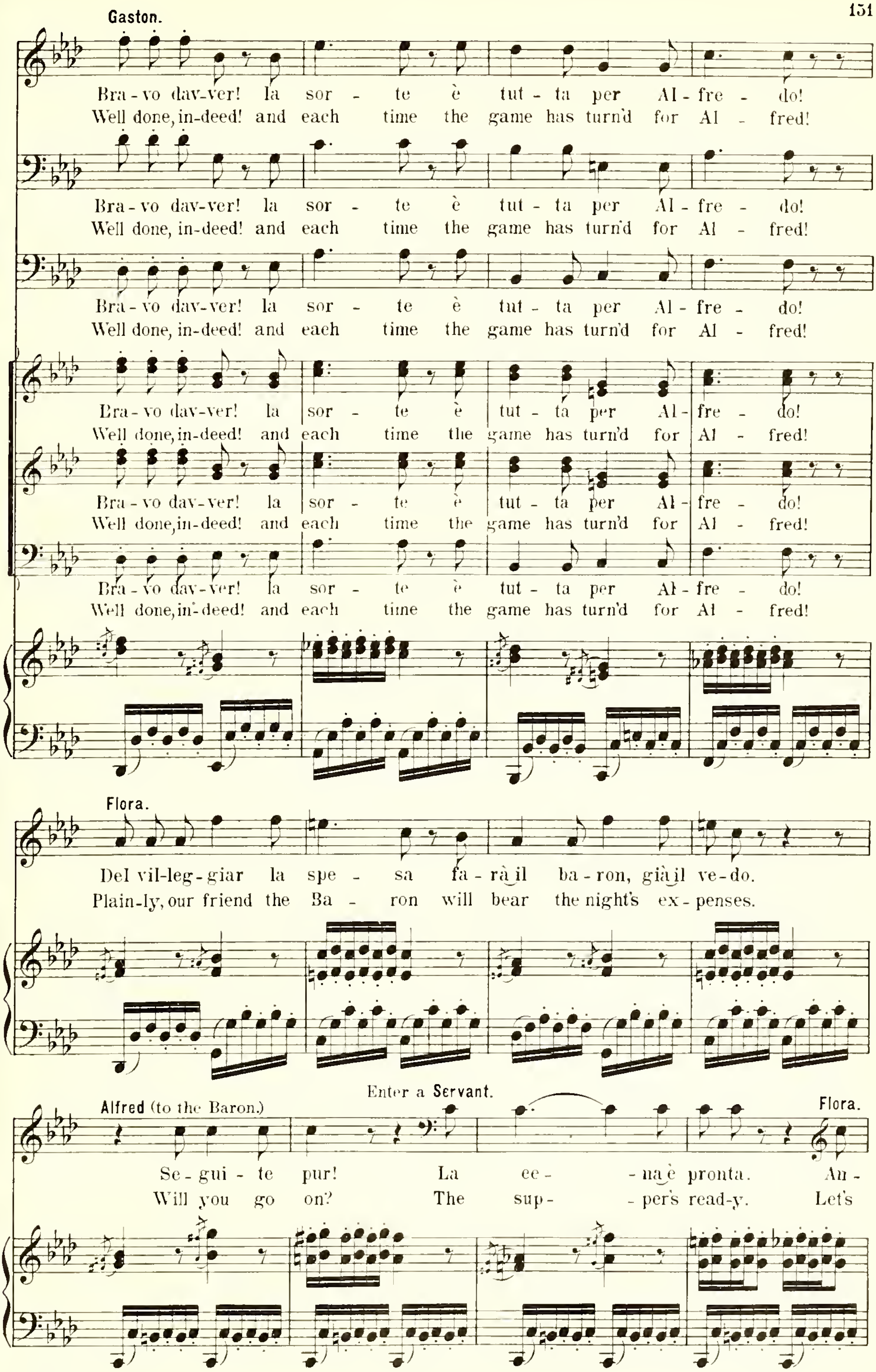

Violetta. (aside.)
(Ah perchè
(Why, ah why
non un det-to! non un det-to!
mark my words, mark my words.
Ob.
pp
ven-ni, in - cau - ta! Pie - tà, gran Dio, pie - tà, gran Dio, di me!)
came I hith - er! For - sake me not, Heav-en, for-sake me not!)
morendo
pp
(Flora invites Violetta to sit on the sofa beside her, the Doctor stands beside them; the Marquis converses apart with the Baron; Gaston cuts; Alfred and others stake, some saunter about.)
Flora.
Me-co t'as-si-di; nar-ra-mi; quai no-vi-tà veg-
Sit here beside me; speak to me; say what of late has
Fl. & Cl.
Str.
g'i-o?
happen'd?
(Flora and Violetta converse aside.)
Alfred.
Un
A
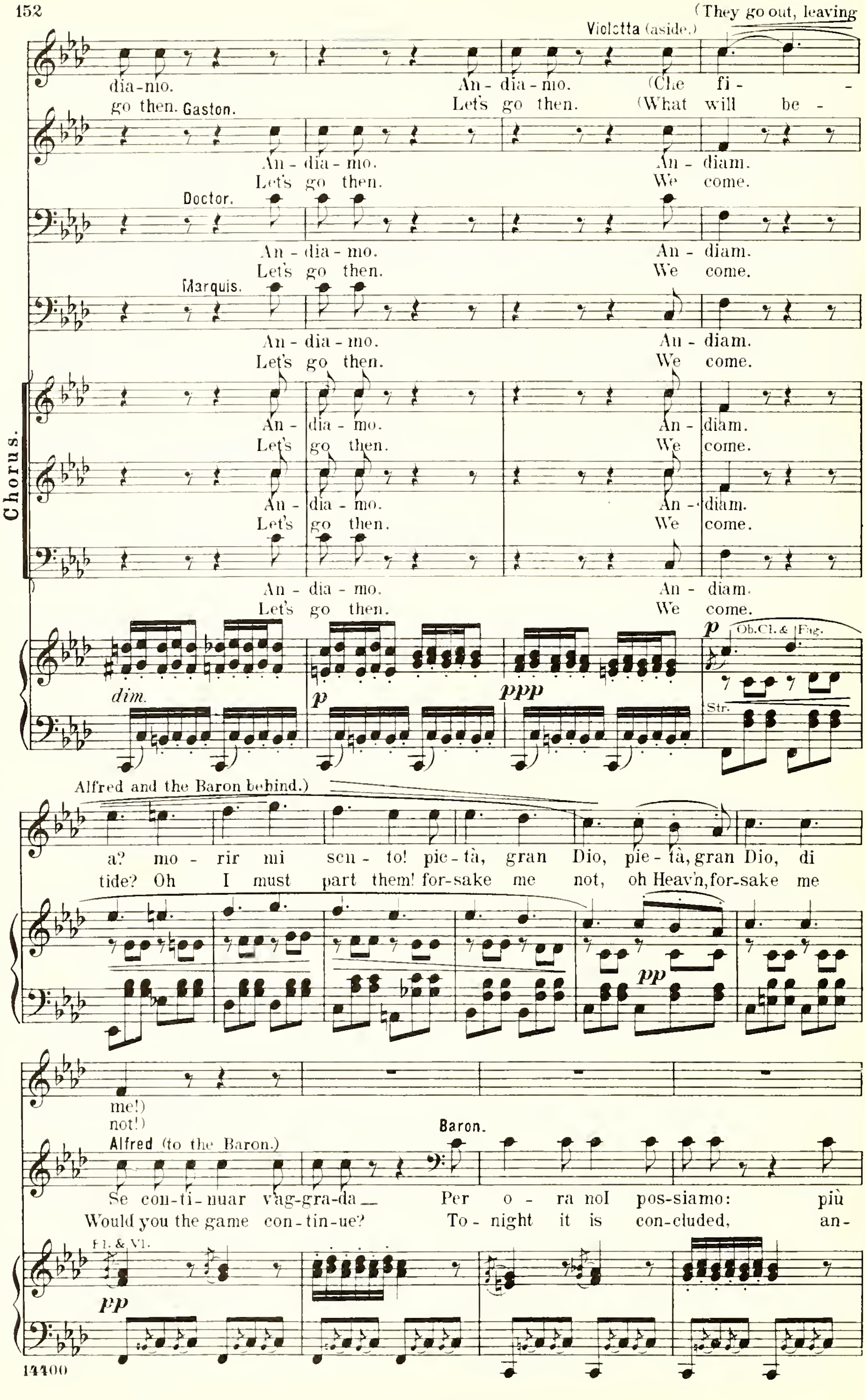

Gaston.
Alfred.
quattro! An-co-ra hai vin-to. Sfor - tu - na nel - l'a - mo - re for -
four! Once more a win-ner. They say, mischance in lov - ing makes
(stakes and wins.)
tu - na re-ca al giuo - co_
good suc - cess in gam - ing.
Gaston.
È sem-pre vin - ci - to - re!
He al-ways is the win-ner!
Marquis.
È sem-pre vin - ci - to - re!
He al-ways is the win-ner!
Chorus of Men.
È sem-pre vin - ci - to - re!
He al-ways is the win-ner!
È sem-pre vin - ci - to - re!
He al-ways is the win-ner!
Alfred.
Oh vin-ce - rò sta - se - ra; e l'o - ro gua - da - gna - to
Yes, fortune smiles up - on me, and all my gold - en trea - sure
Cello.
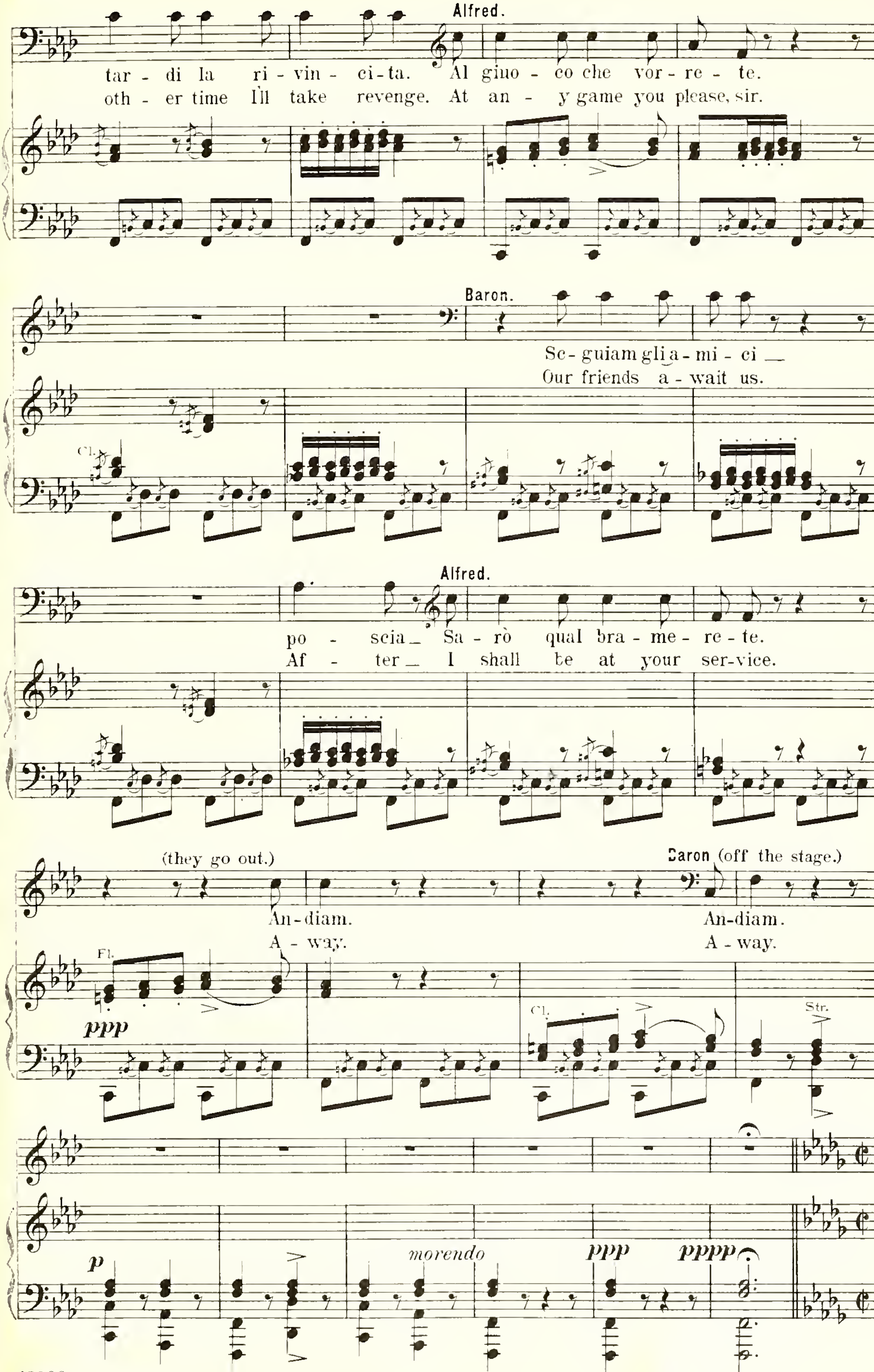

Flora.
posciaa go-der tra' cam - pi ri - tor - ne - rò be - a - to.
On my re-turn I'll show - er, in my a - bode of plea - sure. A -
Alfred.
So - lo? No, no, con ta - le che
lone? No! no! with one who ere-
Oh. & Fag.
Gaston.
(to Alfred, indicating Violetta.)
Violetta.
vi fu me - co an-co - ra, poi mi sfug - gi - a. (Mio Di - o!) (Pie-
while has shar'd my pas - times, and since has left me. (Great Heaven!) (Ch
Baron. (to Alfred, with suppressed anger.)
Violetta. (aside to the Baron.)
Alfred. (carelessly.)
tà di lei.) Si - gnor! (Fre - na - te - vi, o vi la - sciò.) Ba-
spare her, pray.) Good sir. (For - bear, or else I leave you.) Why,


Baron. (ironically.)
ro - ne, m'ap-pel - la-ste?
Ba - ron, did you call me?
Sie-te in sì gran for-tu - na, che al
Such is your won-drous for - tune, that
Violetta. (aside.)
(Che fi -
(What will be -
Alfred.
(ironically.)
gino - co mi ten-ta - ste. Sì? La di-sfi-da ac-cet-to.
I to play am tempt-ed. Do! I ac-cept the challenge.
dim.
p
ppp
Ob. & Cl.
a? mo - rir mi sen - to! pie - tà, gran Dio, pie - tà, gran Dio, di
tide? oh I must part them! for-sake me not, oh Heav'n, for-sake me
pp
morendo
me!)
not!)
Baron. (stakes.)
Cen-to lu-i - gi a de-stra.
I stake a hun - dred lou-is.
Alfred. (stakes.)
Ed al-la man-ca cento.
And I a hun-dred al-so.
Fl. & Cl.
pp
Cello.
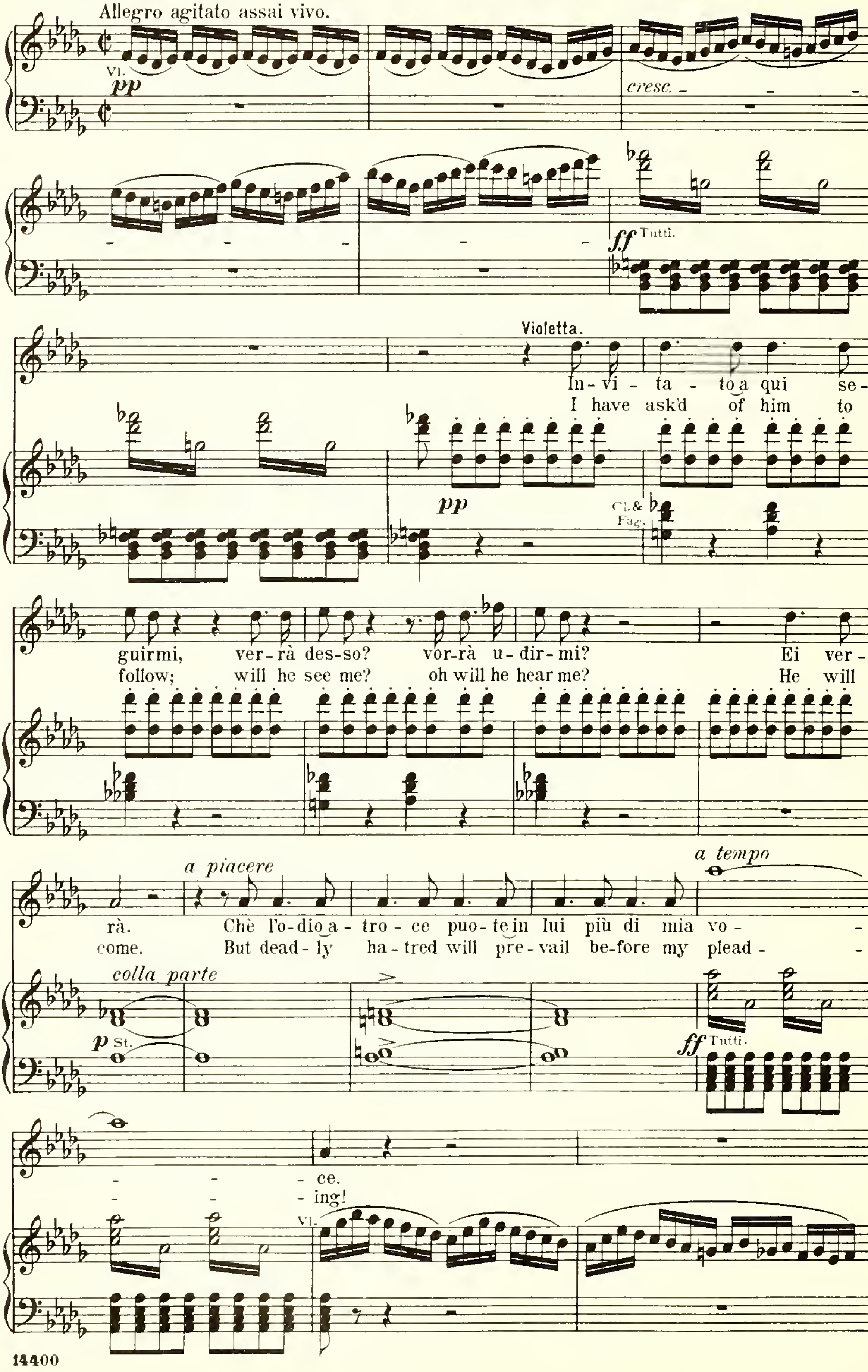

Gaston. (cutting.)
(to Alfred.)
Baron.
Un as-so- un fan-te- hai vin-to! Il
An ace- a knave, you've won! Two
Alfred.
Gaston. (cutting.)
dop-pio? Il dop-pio si-a. Un
hundred? The stakes are doubled. A
quattro- un set-te-
four- a seven-
Alfred.
Pur la vit-to-ria è mi-a!
Must I be still a win-ner?
Doctor.
An-co-ra!
For Al-fred!
Marquis.
An-co-ra!
For Al-fred!
Chorus.
An-co-ra!
For Al-fred!
An-co-ra!
For Al-fred!
An-co-ra!
For Al-fred!
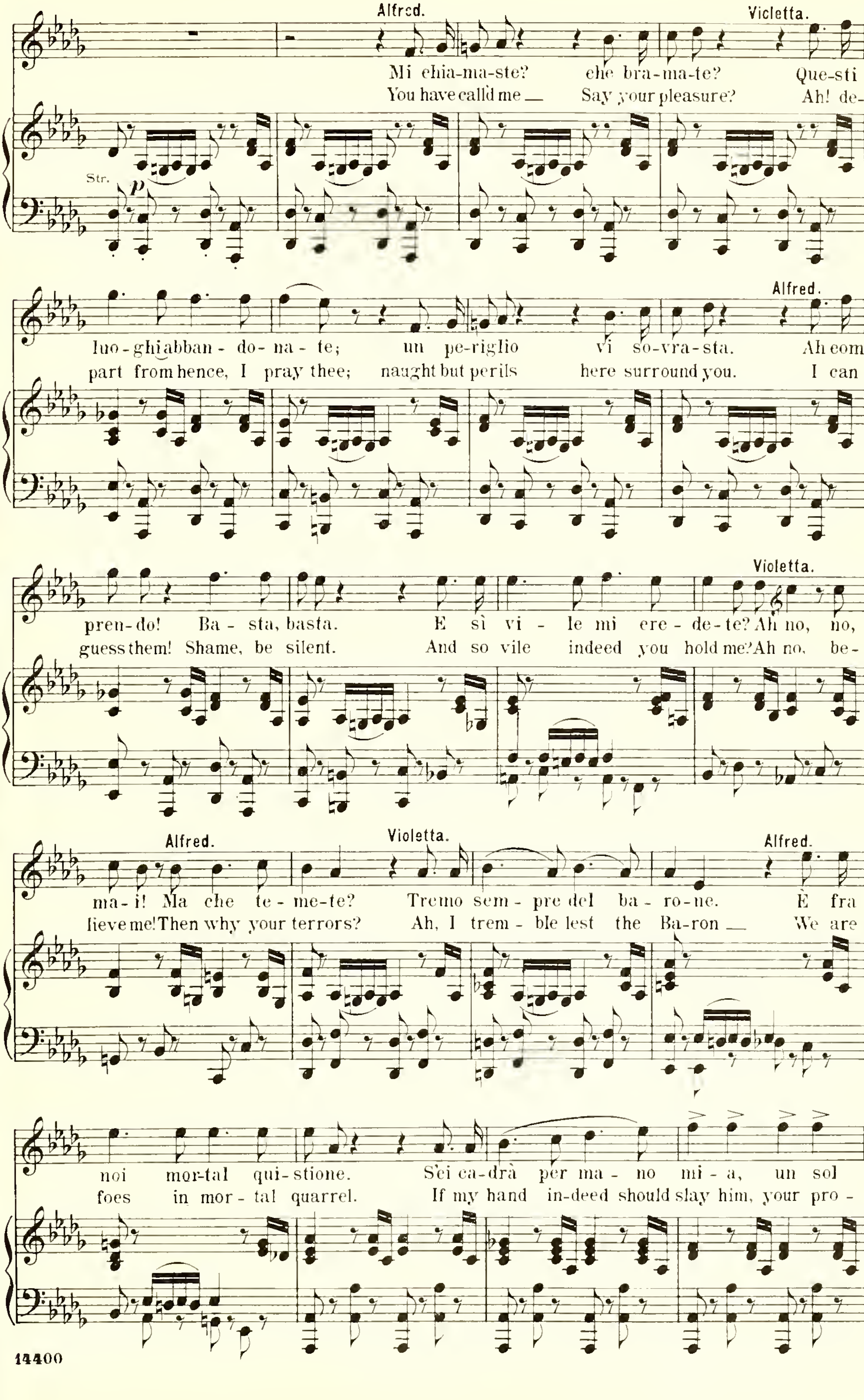

Gaston.
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Bra-vo dav-ver! la sor - te è tut-ta per Al-fre - do!
Well done, in-deed! and each time the game has turn'd for Al - fred!
Flora.
Del vil-leg-giar la spe - sa fa-rà il ba-ron, già il ve-do.
Plain-ly, our friend the Ba - ron will bear the night's ex-penses.
Alfred (to the Baron.)
Enter a Servant.
Flora.
Se-gui - te pur! La ce - na è pronta. An-
Will you go on? The sup - per's read-y. Let's
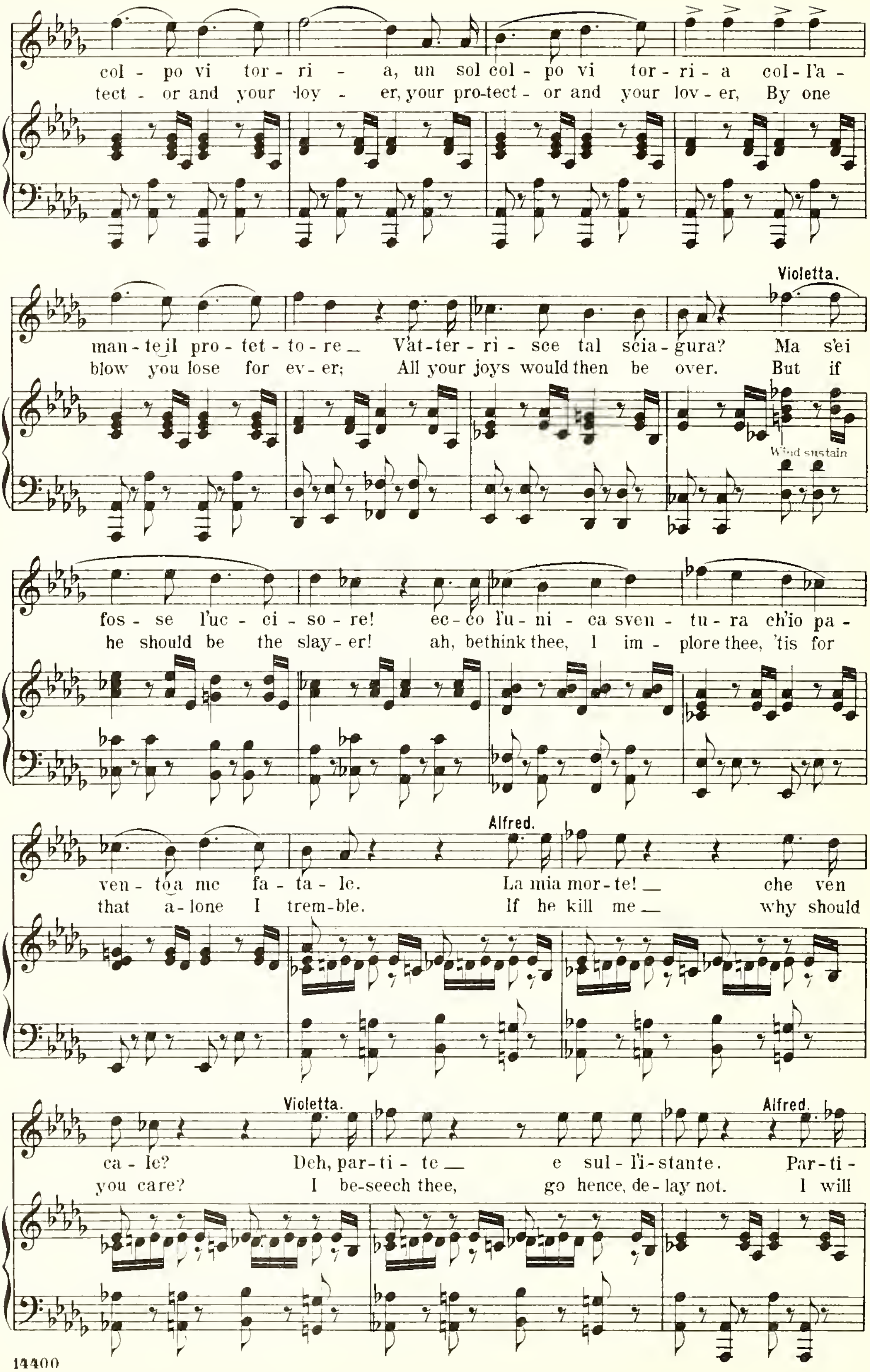

(They go out, leaving
Violetta (aside.)
dia-mo. An-dia-mo. (Che fi-
go then. Let's go then. (What will be-
Gaston.
An-dia-mo. An-diam.
Let's go then. We come.
Doctor.
An-dia-mo. An-diam.
Let's go then. We come.
Marquis.
An-dia-mo. An-diam.
Let's go then. We come.
Chorus.
An-dia-mo. An-diam.
Let's go then. We come.
An-dia-mo. An-diam.
Let's go then. We come.
An-dia-mo. An-diam.
Let's go then. We come.
dim.
p
ppp
p
Ob.Cl. & Fag.
Str.
Alfred and the Baron behind.)
a? mo-rir mi sen-to! pie-tà, gran Dio, pie-tà, gran Dio, di
tide? Oh I must part them! for-sake me not, oh Heav'n, for-sake me
pp
me!)
not!)
Alfred (to the Baron.)
Se con-ti-nuar vag-gra-da
Would you the game con-tin-ue?
Baron.
Per o-ra nol pos-siamo: più
To-night it is con-cluded, an-
Fl. & Vl.
pp
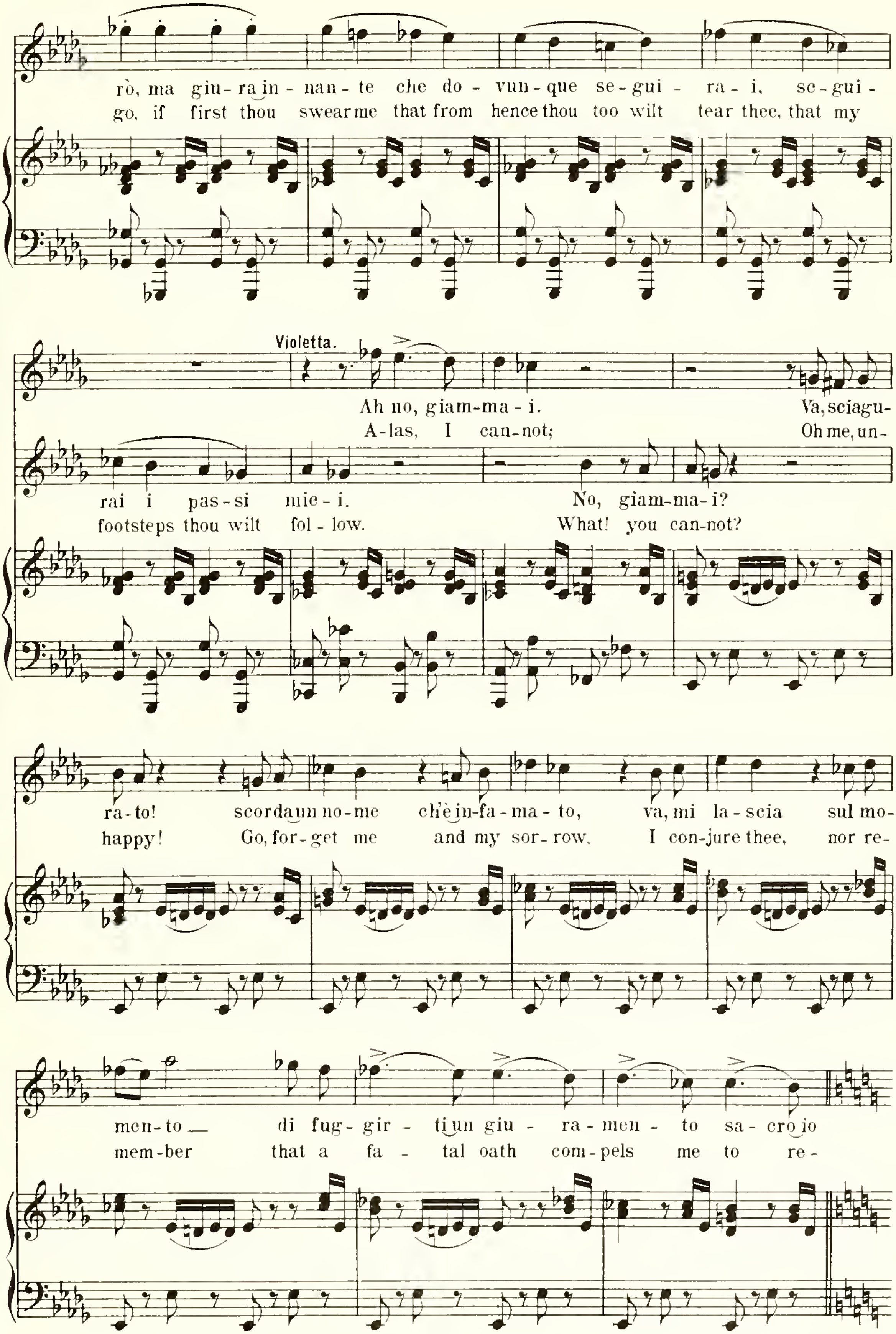

Alfred.
tar - di la ri - vin - ci - ta. Al giuo - co che vor - re - te.
oth - er time I'll take revenge. At an - y game you please, sir.
Baron.
Se - guiam gli a - mi - ci _
Our friends a - wait us.
Cl.
Alfred.
po - scia _ Sa - rò qual bra - me - re - te.
Af - ter _ I shall be at your ser - vice.
(they go out.)
Baron (off the stage.)
An - diam.
A - way.
An - diam.
A - way.
Fl.
ppp
Cl.
Str.
p
morendo
ppp
pppp
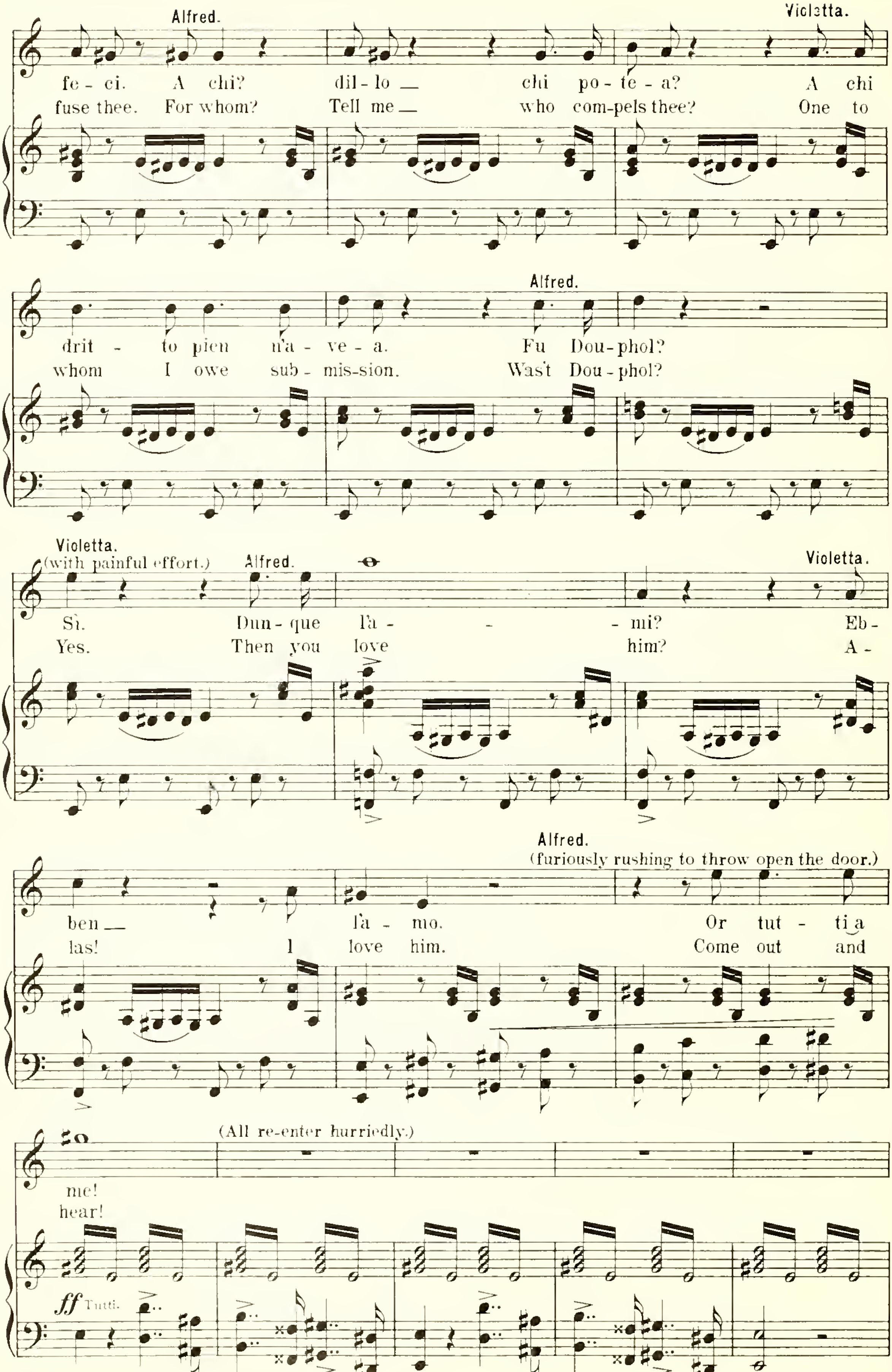
(Re-enter Violetta in great agitation, afterwards Alfred.)
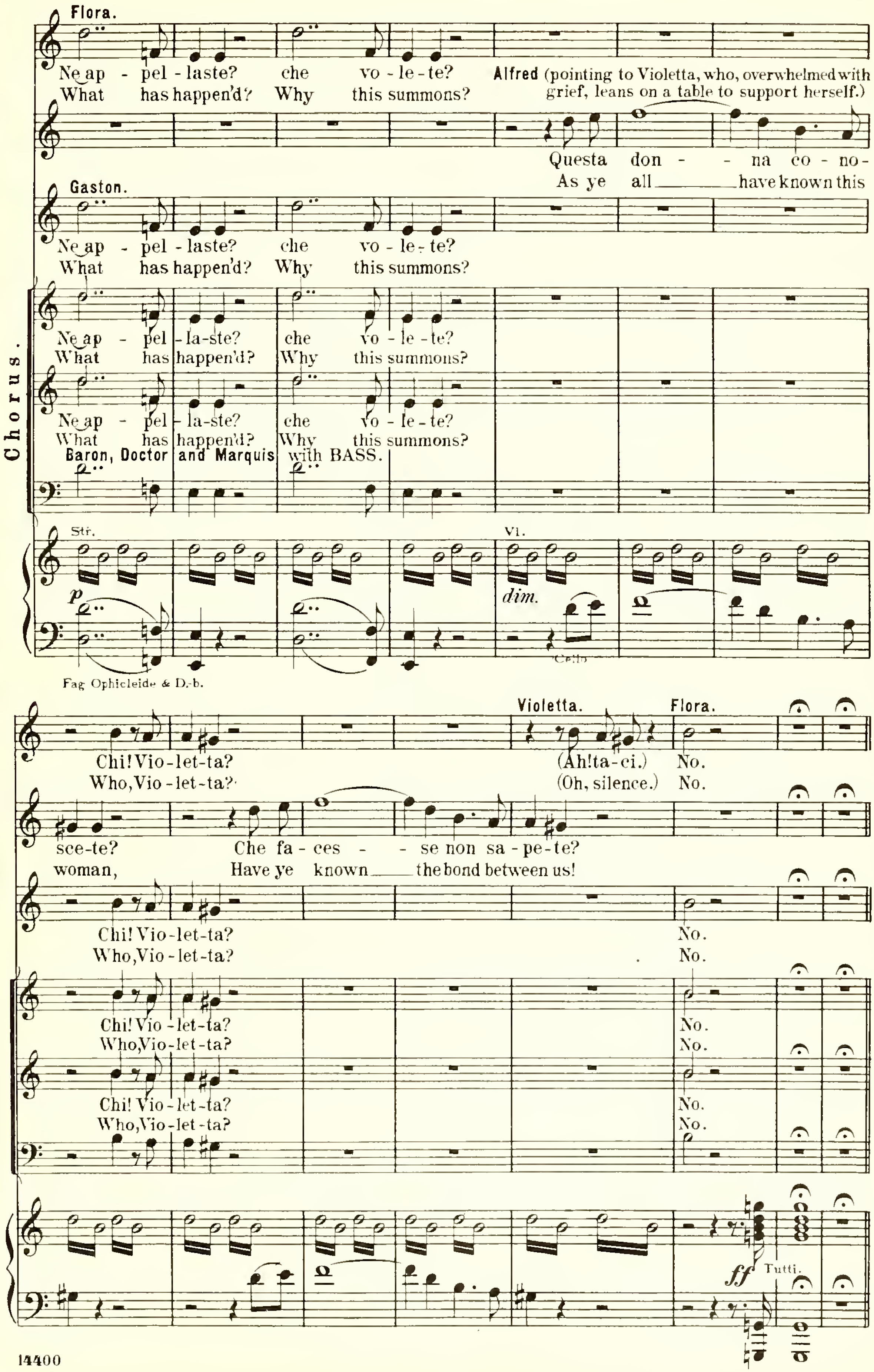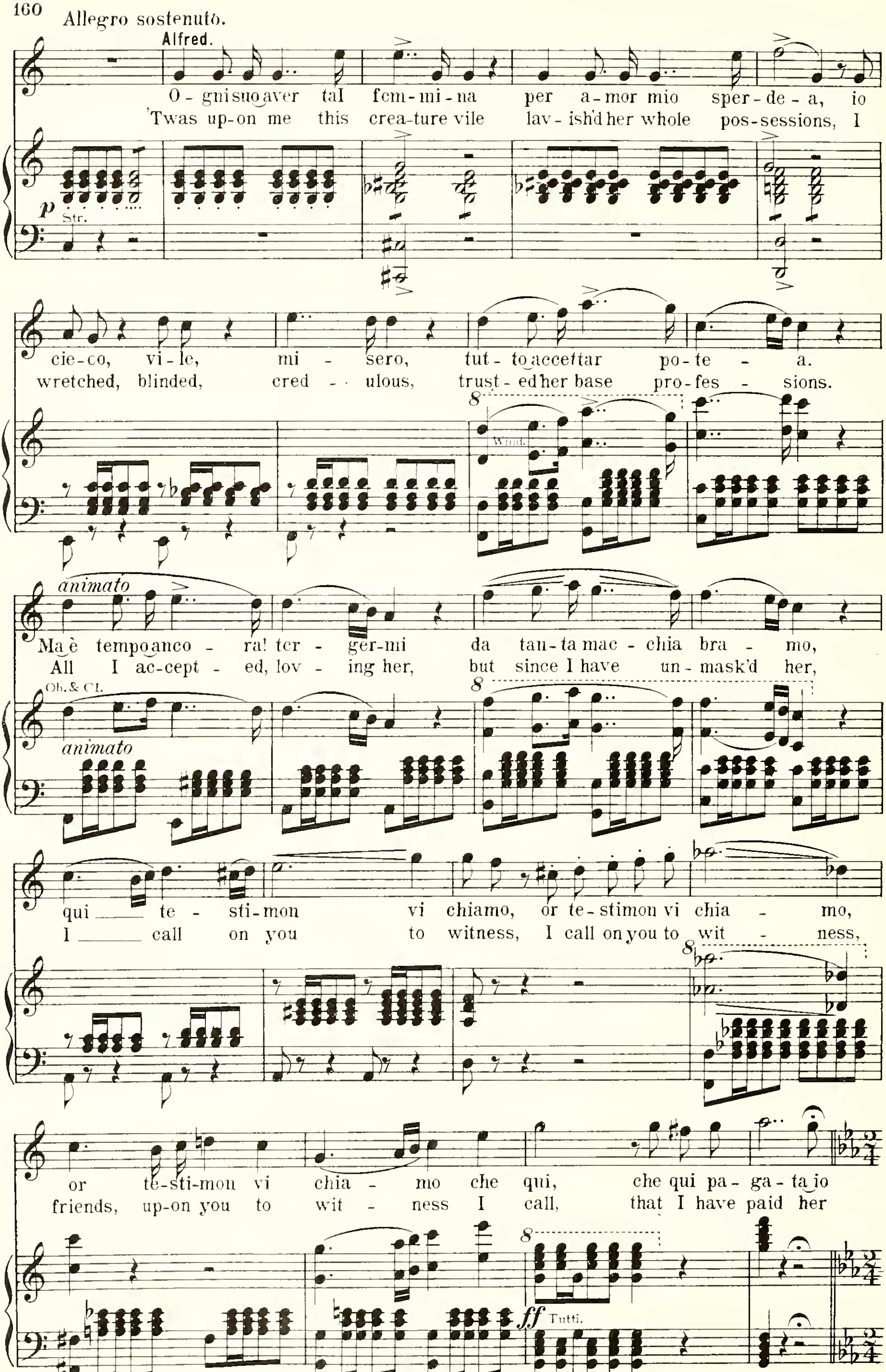



Alfred.
Violetta.
Mi chia-ma-ste? che bra-ma-te? Que-sti
You have call'd me — Say your pleasure? Ah! de-
Str.
p
luo-ghi abban - do- na - te; un pe-riglio vi so-vra-sta.
Alfred.
Ah com-
part from hence, I pray thee; naught but perils here surround you. I can
pren-do! Ba - sta, basta. E sì vi - le mi cre - de - te? Ah no, no,
Violetta.
guess them! Shame, be silent. And so vile indeed you hold me? Ah no, be-
Alfred.
Violetta.
ma - i! Ma che te - me-te? Tremo sem - pre del ba - ro-ne.
Alfred.
È fra
lieve me! Then why your terrors? Ah, I trem - ble lest the Ba-ron — We are
noi mor-tal qui-stione. S'ei ca-drà per ma - no mi - a, un sol
foes in mor - tal quarrel. If my hand in-deed should slay him, your pro -
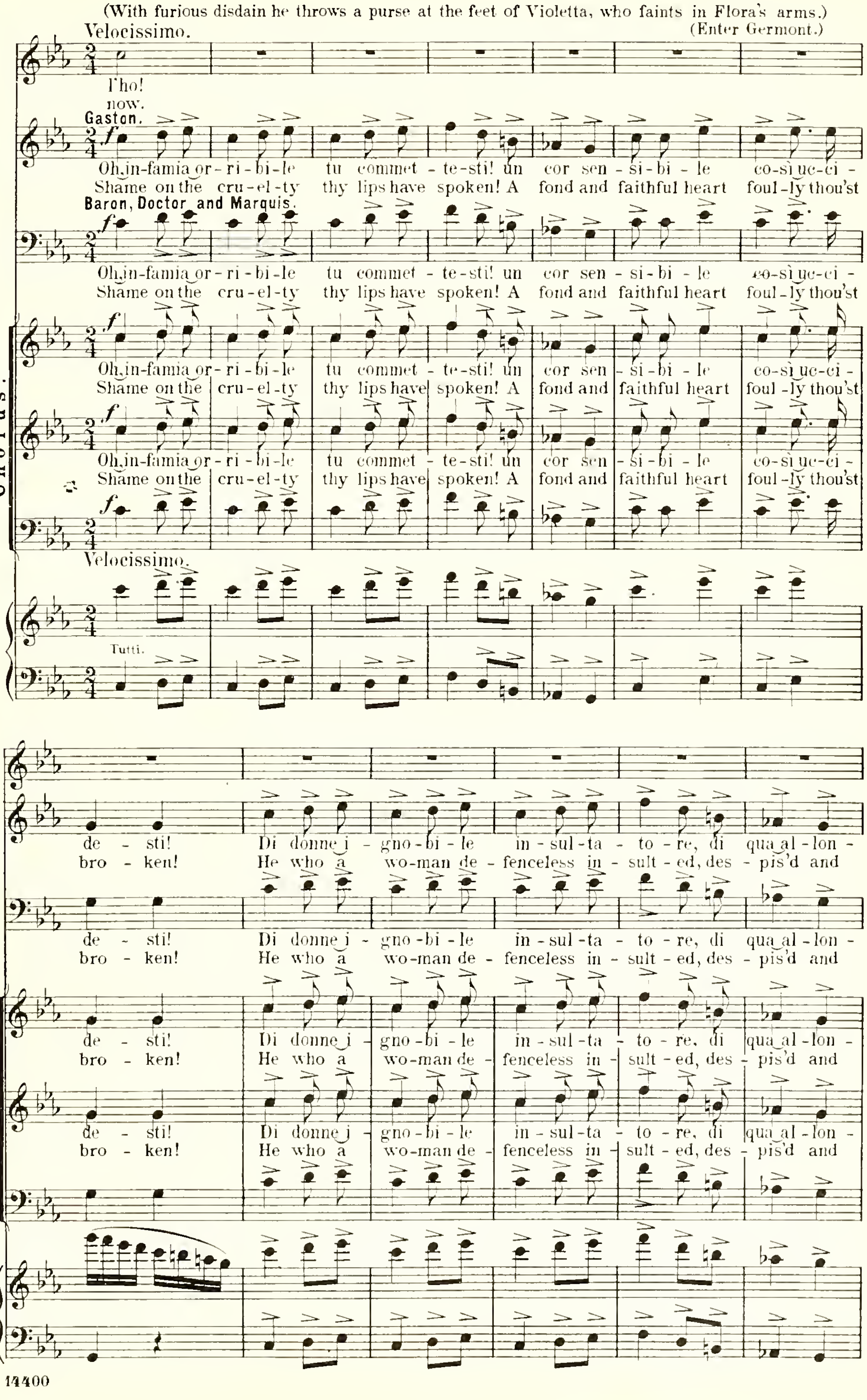

col - po vi tor - ri - a, un sol col - po vi tor - ri - a col - l'a -
tect - or and your lov - er, your pro-tect - or and your lov - er, By one
Violetta.
man - te il pro - tet - to - re _ V'at - ter - ri - sce tal scia - gura? Ma s'ei
blow you lose for ev - er; All your joys would then be over. But if
Wind sustain
fos - se l'uc - ci - so - re! ec - co l'u - ni - ca sven - tu - ra ch'io pa -
he should be the slay - er! ah, bethink thee, I im - plore thee, 'tis for
Alfred.
ven - to a me fa - ta - le. La mia mor - te! _ che ven
that a - lone I trem - ble. If he kill me _ why should
Violetta.
Alfred.
ca - le? Deh, par - ti - te _ e sul - l'i - stante. Par - ti -
you care? I be-seech thee, go hence, de - lay not. I will
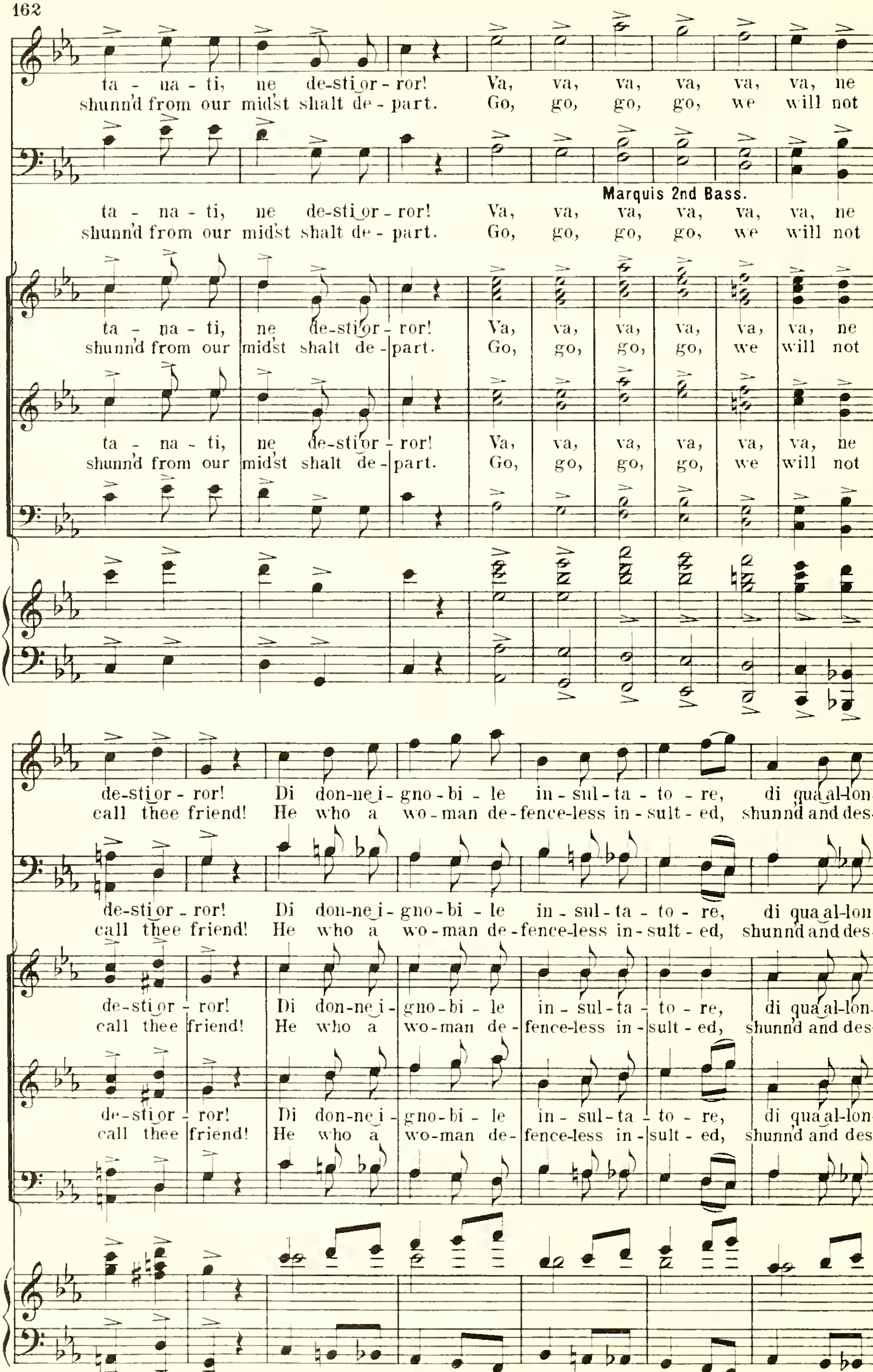

rò, ma giu-ra in-nan-te che do-vun-que se-gui-ra-i, se-gui-
go, if first thou swear me that from hence thou too wilt tear thee, that my
Violetta.
Ah no, giam-ma-i.
A-las, I can-not;
Va, sciagu-
Oh me, un-
rai i pas-si mie-i.
footsteps thou wilt fol-low.
No, giam-ma-i?
What! you can-not?
ra-to! scorda un no-me ch'è in-fa-ma-to, va, mi la-scia sul mo-
happy! Go, for-get me and my sor-row, I con-jure thee, nor re-
men-to di fug-gir-ti un giu-ra-men-to sa-cro io
mem-ber that a fa-tal oath com-pels me to re-
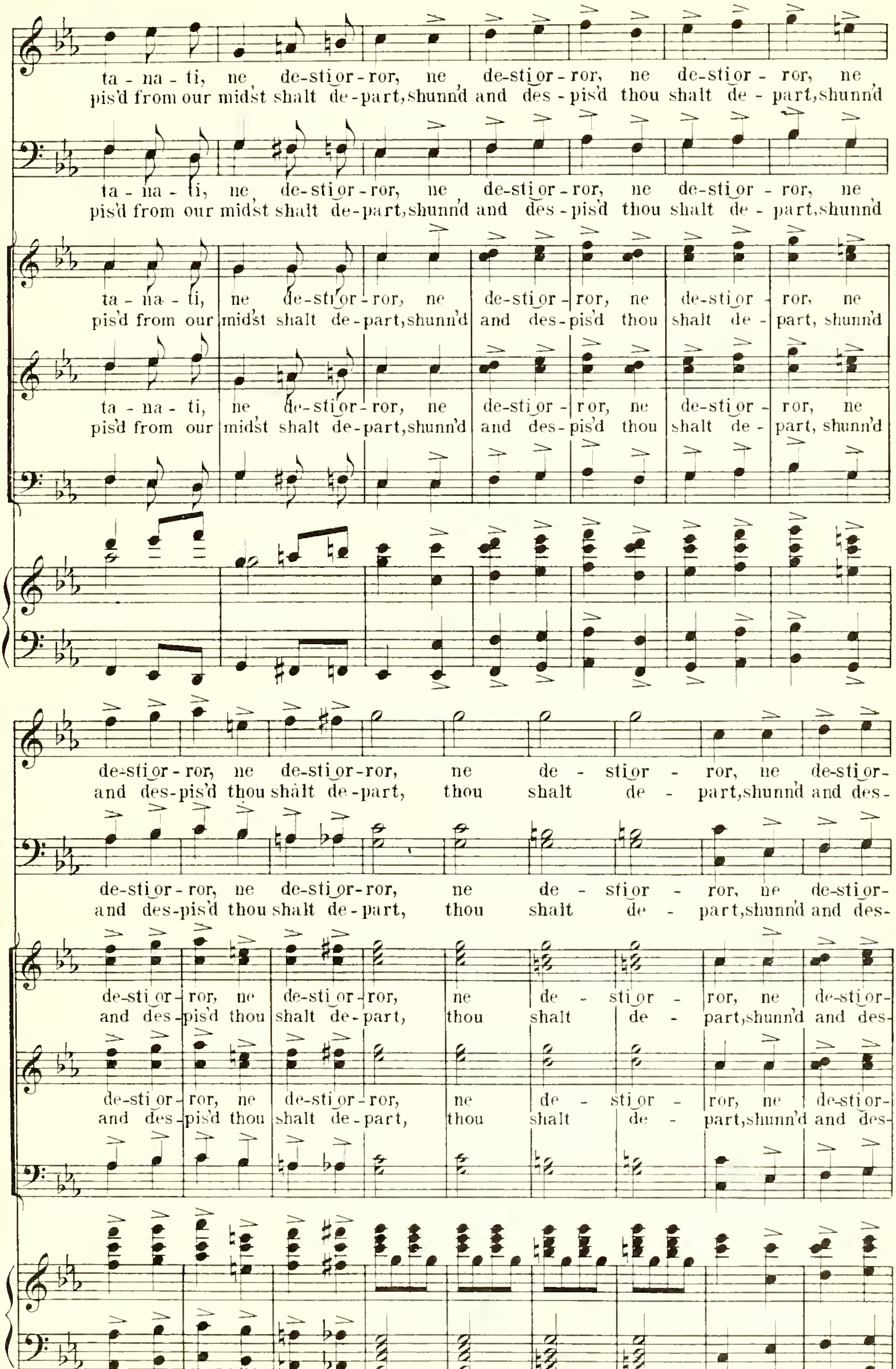

Alfred.
Violetta.
fe - ci. A chi? dil - lo chi po - te - a? A chi
fuse thee. For whom? Tell me who com - pels thee? One to
Alfred.
drit - to pien n'a - ve - a. Fu Dou - phol?
whom I owe sub - mis - sion. Was't Dou - phol?
Violetta.
(with painful effort.)
Alfred.
Violetta.
Sì. Dun - que l'a - mi? Eb -
Yes. Then you love him? A -
Alfred.
(furiously rushing to throw open the door.)
ben l'a - mo. Or tut - ti a
las! I love him. Come out and
(All re-enter hurriedly.)
me!
hear!
ff Tutti.
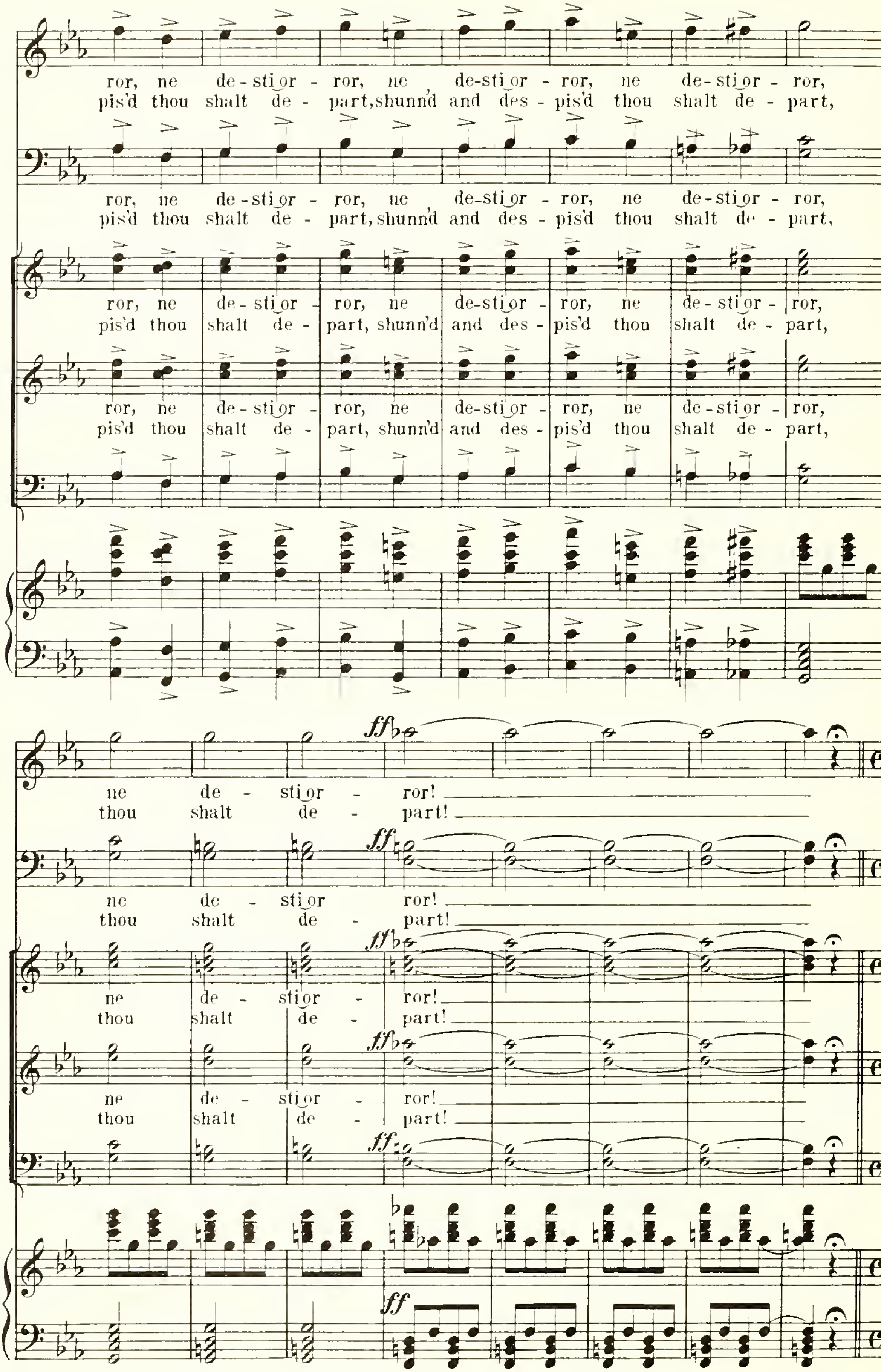

Flora.
Ne ap - pel - laste? che vo - le - te?
What has happen'd? Why this summons?
Alfred (pointing to Violetta, who, overwhelmed with grief, leans on a table to support herself.)
Questa don - - na co - no-
As ye all have known this
Gaston.
Ne ap - pel - laste? che vo - le - te?
What has happen'd? Why this summons?
Chorus.
Ne ap - pel - la-ste? che vo - le - te?
What has happen'd? Why this summons?
Baron, Doctor and Marquis with BASS.
Str.
p
Vl.
dim.
Cello
Fag. Ophicleide & D.-b.
Chi! Vio-let-ta?
Who, Vio-let-ta?
Violetta.
(Ah! ta-ci.)
(Oh, silence.)
Flora.
No.
sce-te? Che fa-ces - - se non sa-pe-te?
woman, Have ye known the bond between us!
ff
Tutti.


Allegro sostenuto.
Alfred.
O-gni suo aver tal fem-mi-na per a-mor mio sper-de-a, io
'Twas up-on me this crea-ture vile lav-ish'd her whole pos-sessions, I
p
Str.
cie-co, vi-le, mi-sero, tut-to accettar po-te-a.
wretched, blinded, cred-ulous, trust-ed her base pro-fes-sions.
8
Wind.
animato
Ma è tempo anco-ra! ter-ger-mi da tan-ta mac-chia bra-mo,
All I ac-cept-ed, lov-ing her, but since I have un-mask'd her,
Ob.& Cl.
animato
8
qui te-sti-mon vi chiamo, or te-stimon vi chia-mo,
I call on you to witness, I call on you to wit-ness,
8
or te-sti-mon vi chia-mo che qui, che qui pa-ga-ta io
friends, up-on you to wit-ness I call, that I have paid her
8
ff
Tutti.
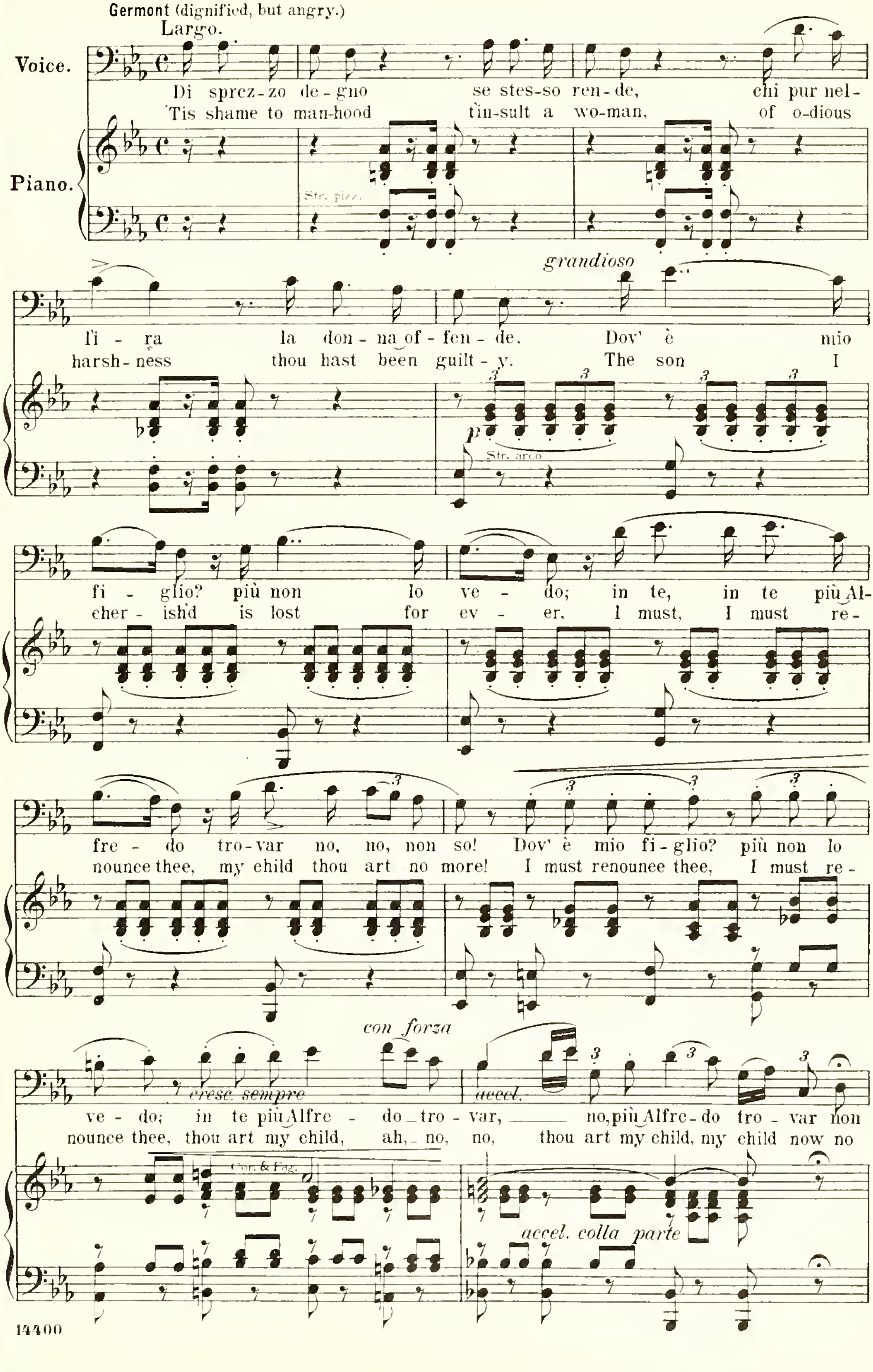

(With furious disdain he throws a purse at the feet of Violetta, who faints in Flora's arms.)
Velocissimo.
(Enter Germont.)
Pho!
now.
Gaston.
Oh, in-famia or-ri-bi-le tu commet-te-sti! un cor sen-si-bi-le co-sì uc-ci-desti!
Shame on the cru-el-ty thy lips have spoken! A fond and faithful heart foul-ly thou'st broken!
Baron, Doctor and Marquis.
Di donne i-gno-bi-le in-sul-ta-to-re, di qua al-lon-
He who a wo-man de-fenceless in-sult-ed, des-pis'd and
Chorus.
Velocissimo.
Tutti.
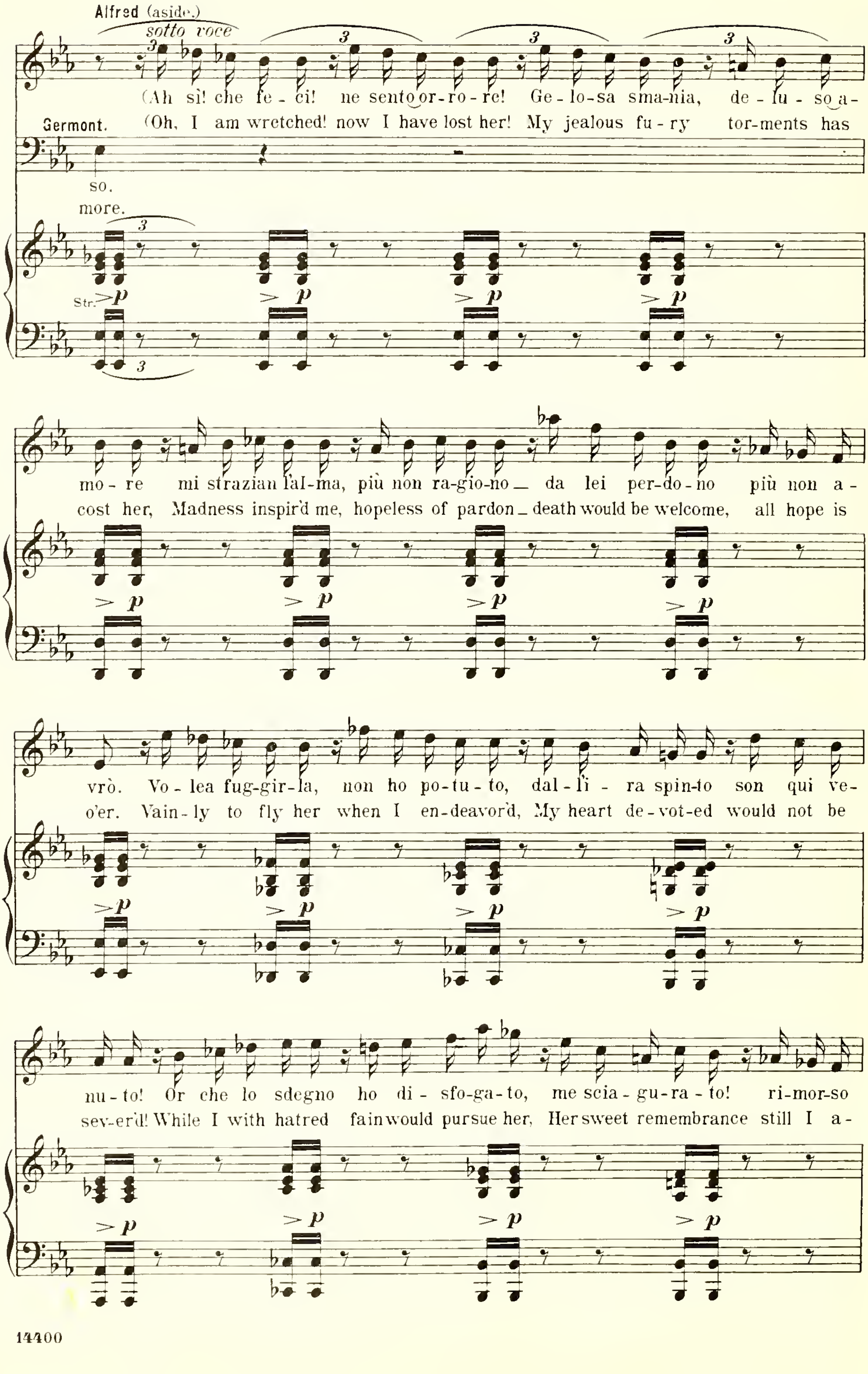

ta - na - ti, ne de-sti or - ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not
Marquis 2nd Bass.
ta - na - ti, ne de-sti or - ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not
ta - na - ti, ne de-sti or - ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not
ta - na - ti, ne de-sti or - ror! Va, va, va, va, va, va, ne
shunn'd from our midst shalt de - part. Go, go, go, go, we will not
de-sti or - ror! Di don-ne i - gno - bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo - man de - fence-less in - sult - ed, shunn'd and des-
de-sti or - ror! Di don-ne i - gno - bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo - man de - fence-less in - sult - ed, shunn'd and des-
de-sti or - ror! Di don-ne i - gno - bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo - man de - fence-less in - sult - ed, shunn'd and des-
de-sti or - ror! Di don-ne i - gno - bi - le in - sul - ta - to - re, di qua al-lon-
call thee friend! He who a wo - man de - fence-less in - sult - ed, shunn'd and des-
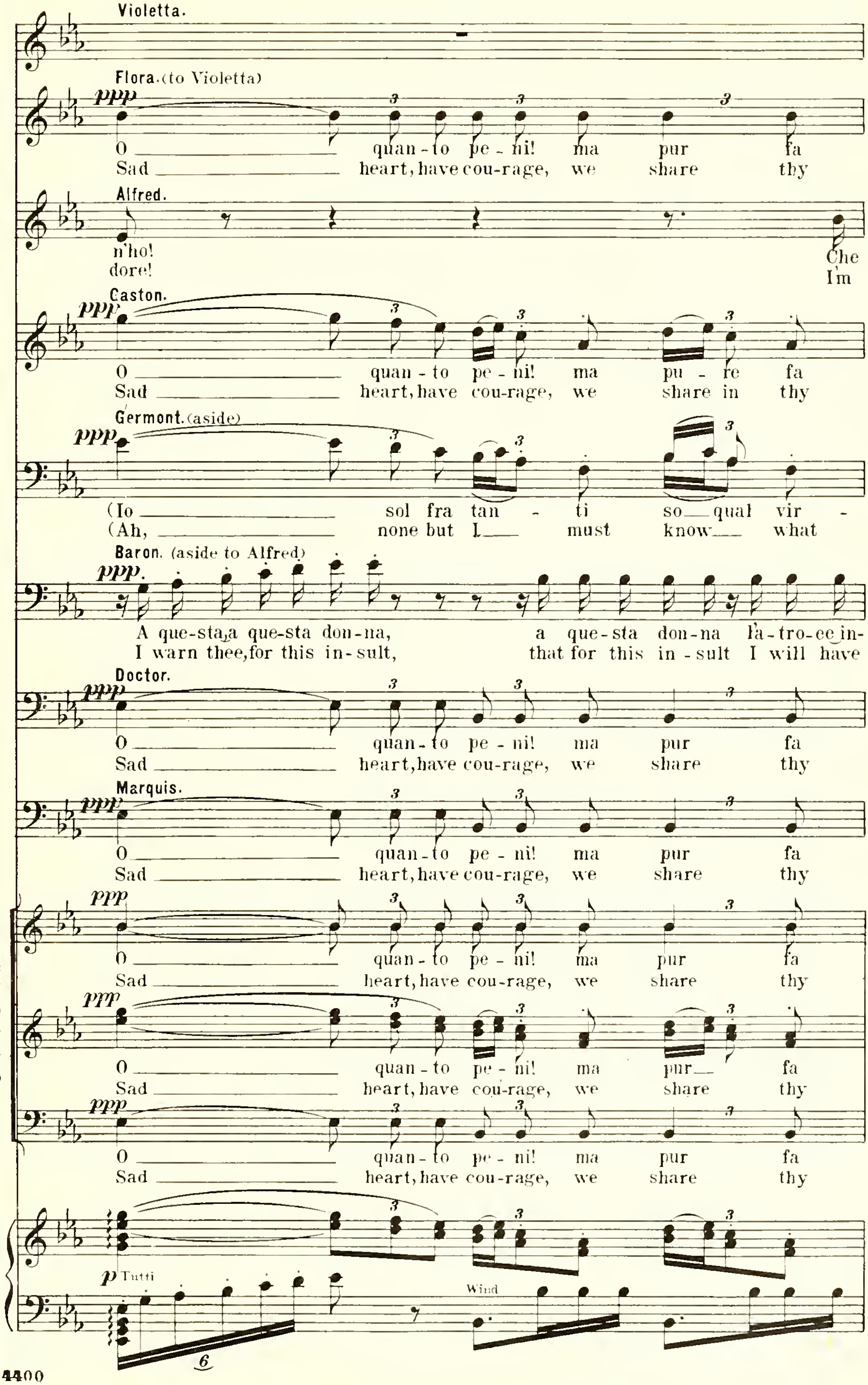

ta - na - ti, ne de-sti‿or-ror, ne de-sti‿or-ror, ne de-sti‿or - ror, ne
pis'd from our midst shalt de-part, shunn'd and des - pis'd thou shalt de - part, shunn'd
de-sti‿or-ror, ne de-sti‿or-ror, ne de - sti‿or - ror, ne de-sti‿or-
and des-pis'd thou shalt de-part, thou shalt de - part, shunn'd and des-
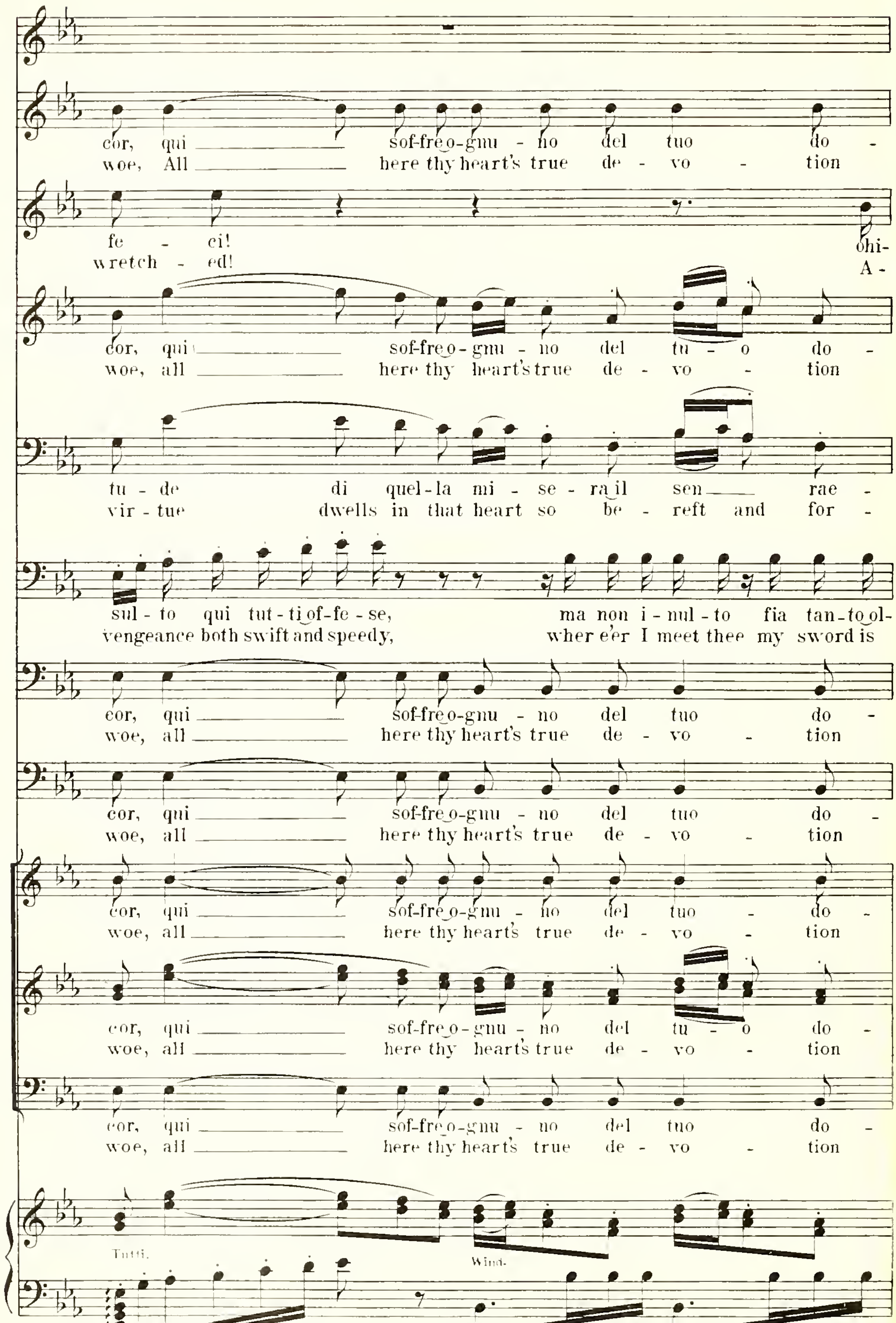

ror, ne de-sti_or - ror, ne de-sti_or - ror, ne de-sti_or - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,
ror, ne de-sti_or - ror, ne de-sti_or - ror, ne de-sti_or - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,
ror, ne de-sti_or - ror, ne de-sti_or - ror, ne de-sti_or - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,
ror, ne de-sti_or - ror, ne de-sti_or - ror, ne de-sti_or - ror,
pis'd thou shalt de - part, shunn'd and des - pis'd thou shalt de - part,
ne de - sti_or - ror!
thou shalt de - part!
ne de - sti_or - ror!
thou shalt de - part!
ne de - sti_or - ror!
thou shalt de - part!
ne de - sti_or - ror!
thou shalt de - part!
ff
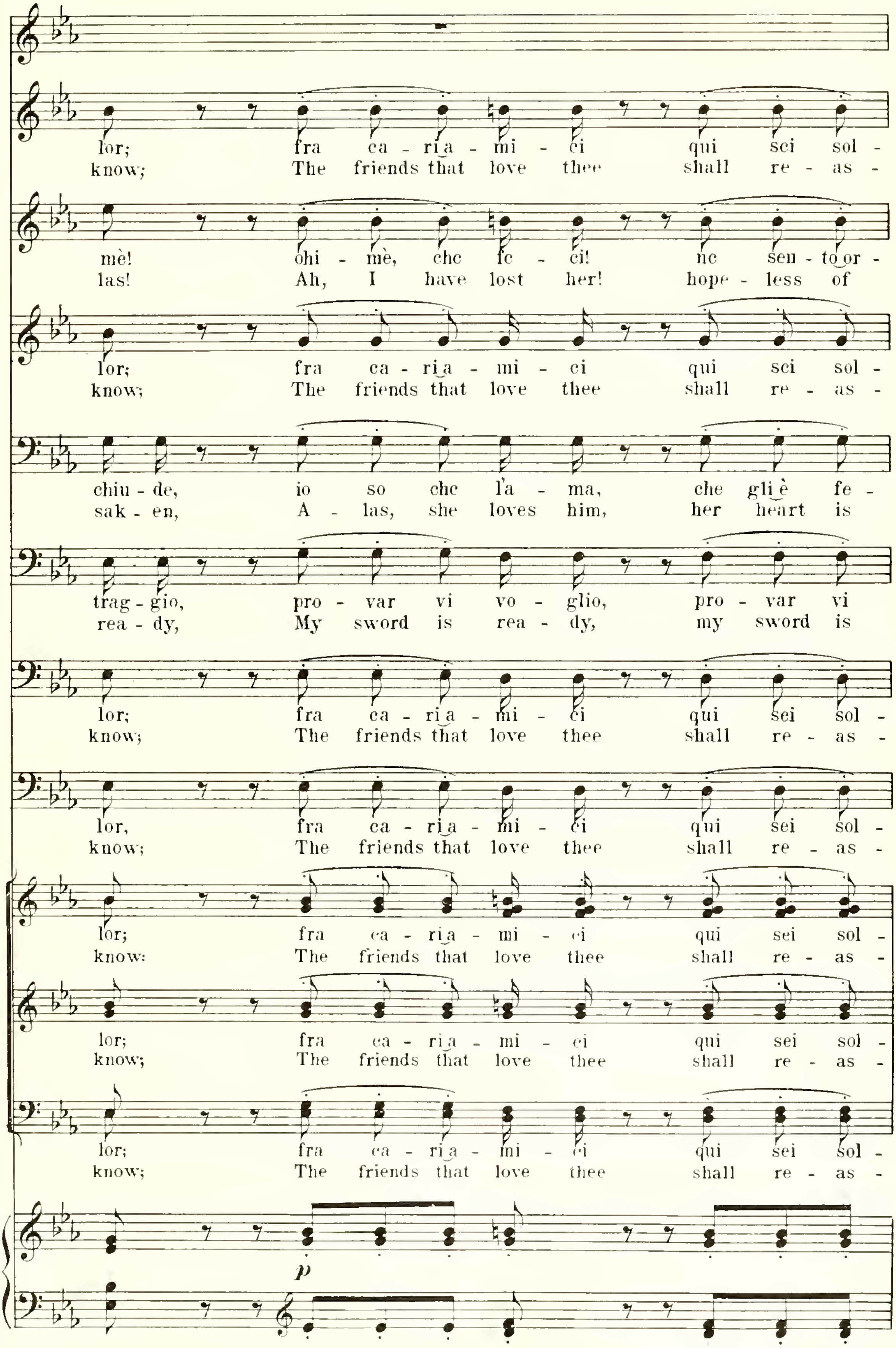
Nº 15. "Di sprezzo degno se stesso rende.,,
Continuation of Finale II.
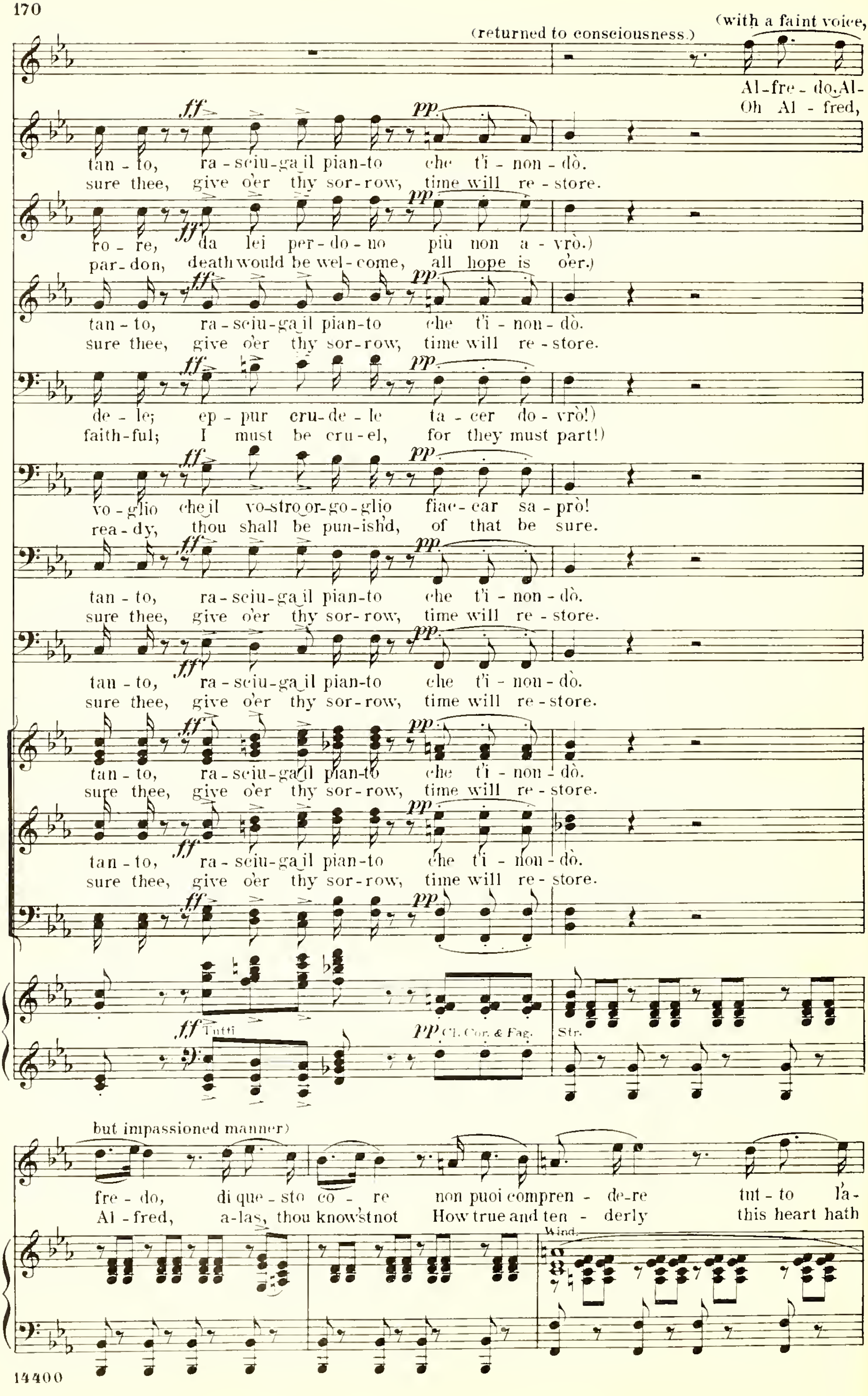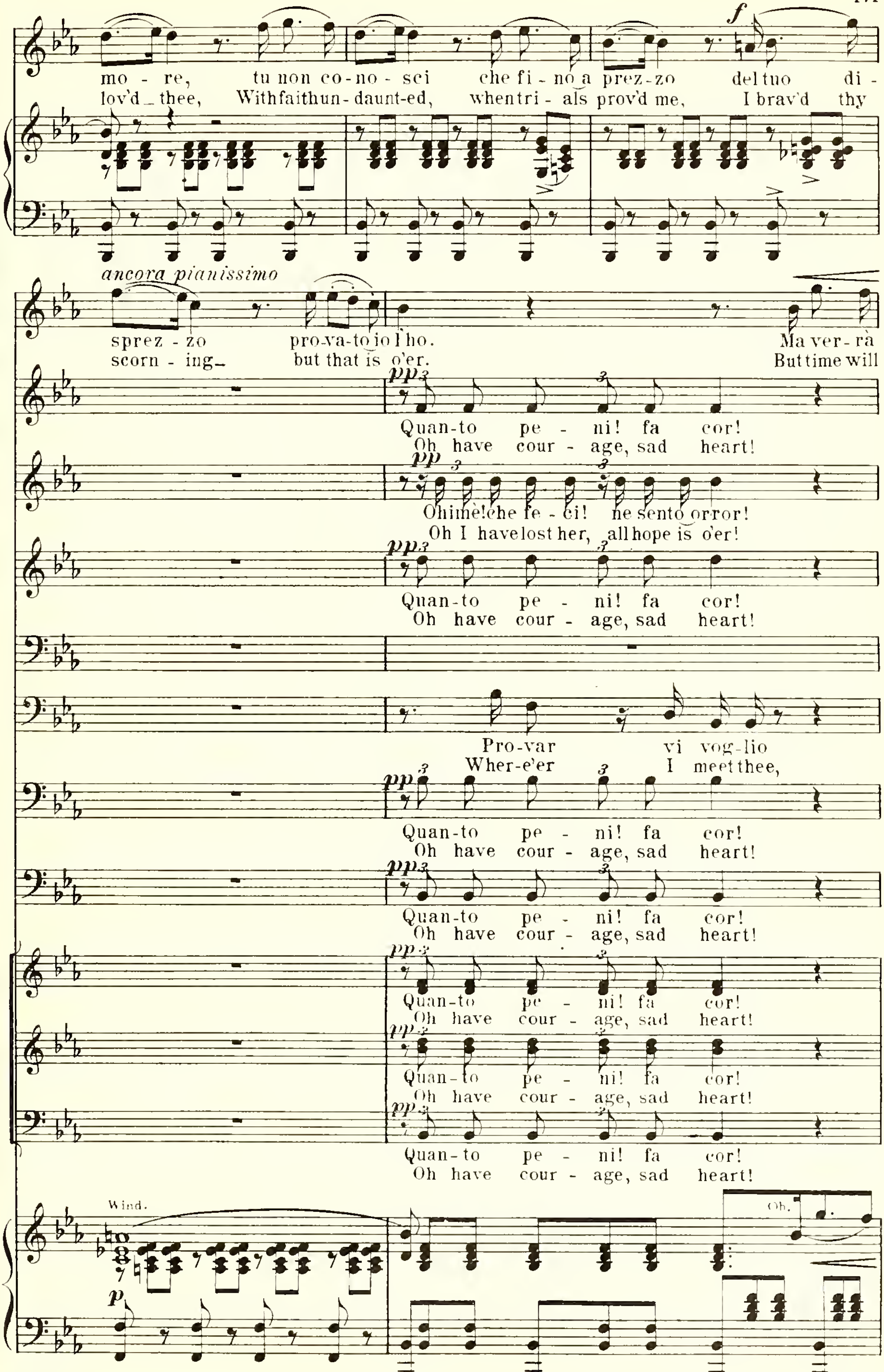



Alfred (aside.)
sotto voce
(Ah sì! che fe - ci! ne sento or-ro-re! Ge-lo-sa sma-nia, de - lu - so a-
(Oh, I am wretched! now I have lost her! My jealous fu - ry tor-ments has
Germont.
so.
more.
Str.
mo - re mi strazian l'al-ma, più non ra-gio-no — da lei per-do-no più non a -
cost her, Madness inspir'd me, hopeless of pardon — death would be welcome, all hope is
vrò. Vo - lea fug-gir-la, non ho po-tu - to, dall'i - ra spin-to son qui ve-
o'er. Vain-ly to fly her when I en-deavor'd, My heart de-vot-ed would not be
nu - to! Or che lo sdegno ho di - sfo-ga - to, me scia - gu-ra - to! ri-mor-so
sev-er'd! While I with hatred fain would pursue her, Her sweet remembrance still I a -
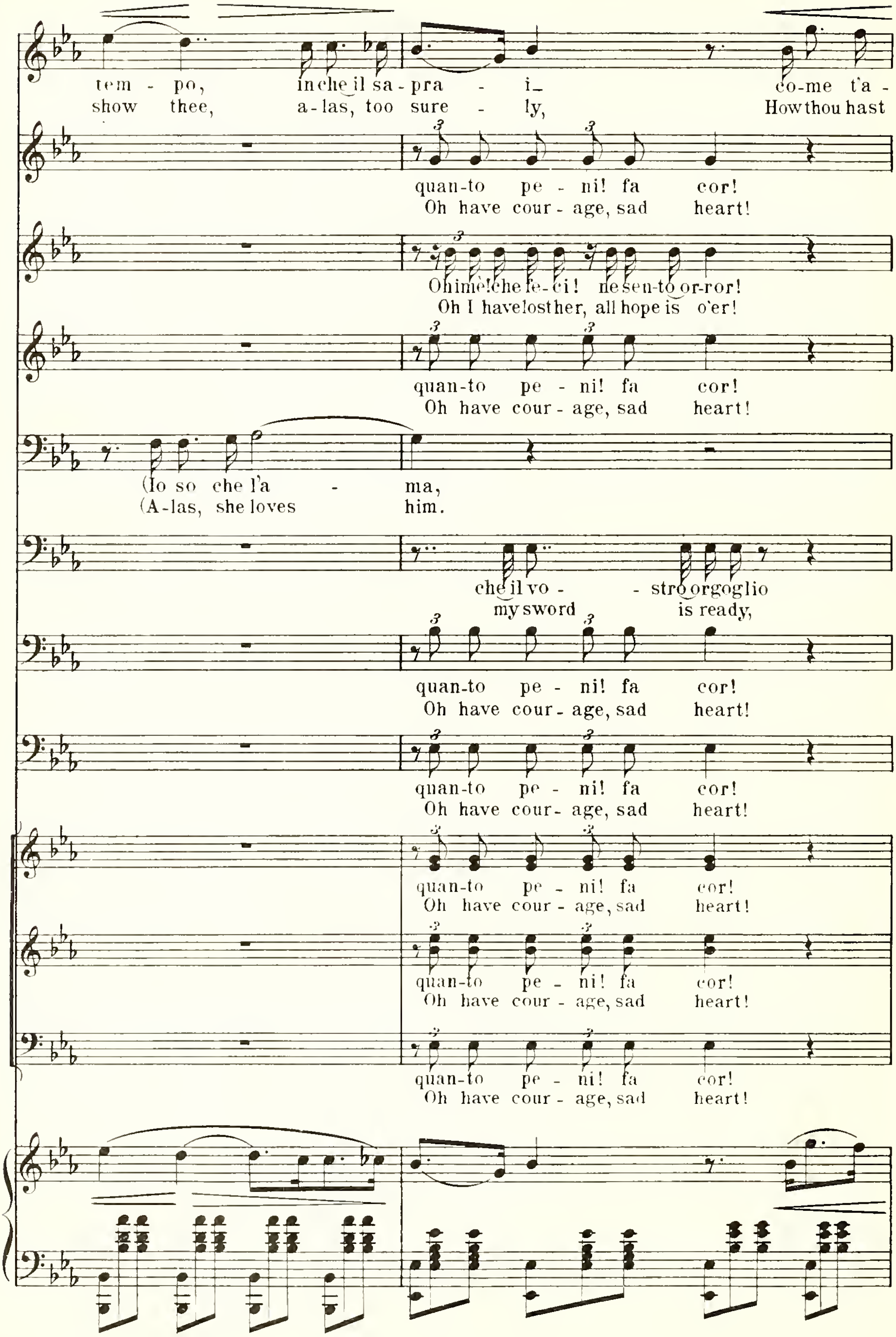

Violetta.
Flora.(to Violetta)
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
Alfred.
n'ho! Che
dore! I'm
Caston.
O quan-to pe-ni! ma pu-re fa
Sad heart, have cou-rage, we share in thy
Germont.(aside)
(Io sol fra tan-ti so qual vir-
(Ah, none but I must know what
Baron. (aside to Alfred)
A que-sta, a que-sta don-na, a que-sta don-na l'a-tro-ce in-
I warn thee, for this in-sult, that for this in-sult I will have
Doctor.
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
Marquis.
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
Chorus.
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
O quan-to pe-ni! ma pur fa
Sad heart, have cou-rage, we share thy
ppp
p Tutti
Wind
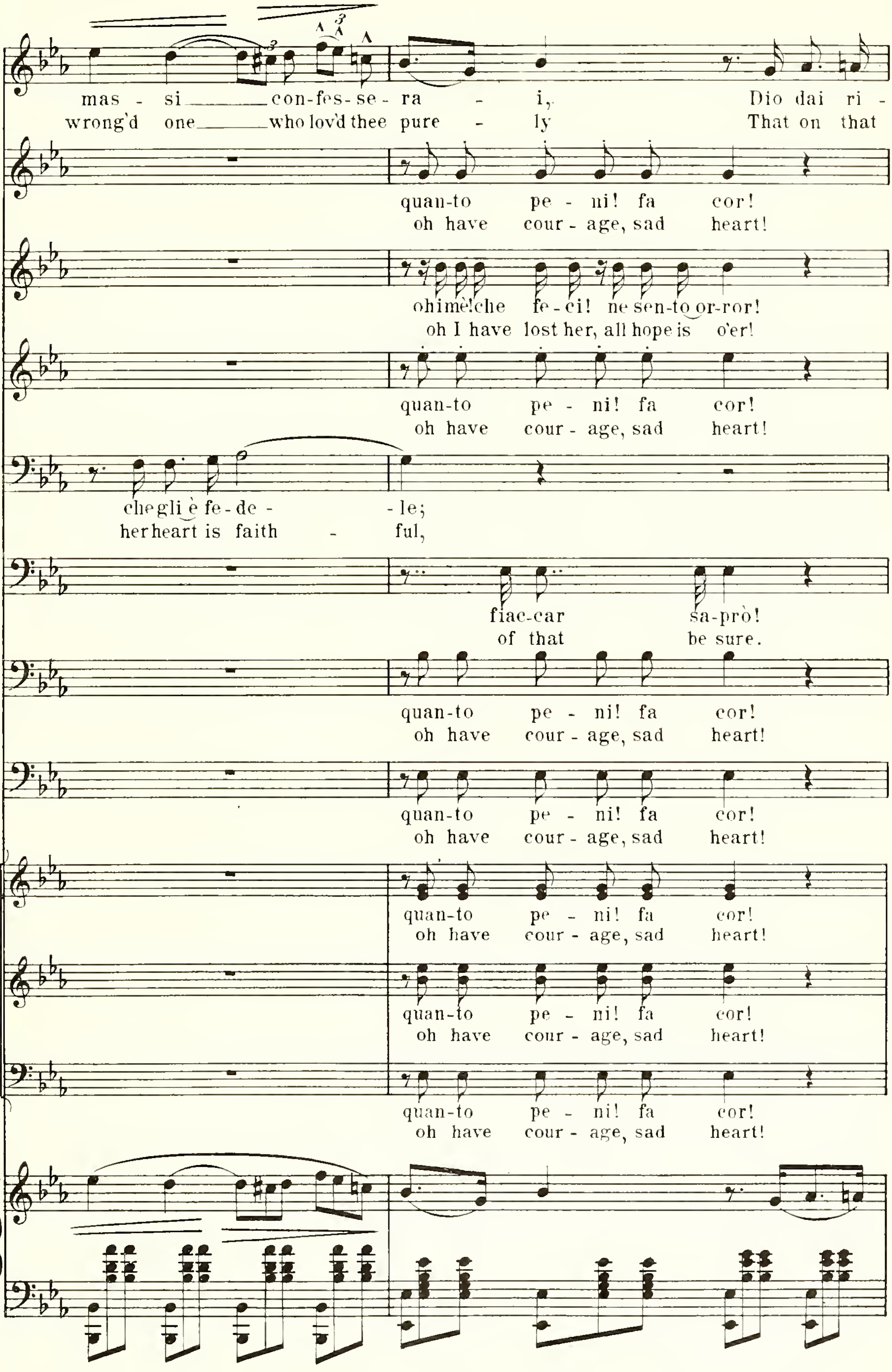

cor, qui sof-fre o-gnu - no del tuo do -
woe, All here thy heart's true de - vo - tion
fe - ci! ohi-
wretch - ed! A -
cor, qui sof-fre o-gnu - no del tu - o do -
woe, all here thy heart's true de - vo - tion
tu - de di quel-la mi - se - ra il sen rae -
vir - tue dwells in that heart so be - reft and for -
sul - to qui tut - ti of-fe - se, ma non i - nul - to fia tan-to ol-
vengeance both swift and speedy, wher e'er I meet thee my sword is
cor, qui sof-fre o-gnu - no del tuo do -
woe, all here thy heart's true de - vo - tion
cor, qui sof-fre o-gnu - no del tuo do -
woe, all here thy heart's true de - vo - tion
cor, qui sof-fre o-gnu - no del tuo do -
woe, all here thy heart's true de - vo - tion
cor, qui sof-fre o-gnu - no del tu - o do -
woe, all here thy heart's true de - vo - tion
cor, qui sof-fre o-gnu - no del tuo do -
woe, all here thy heart's true de - vo - tion
Tutti.
Wind.
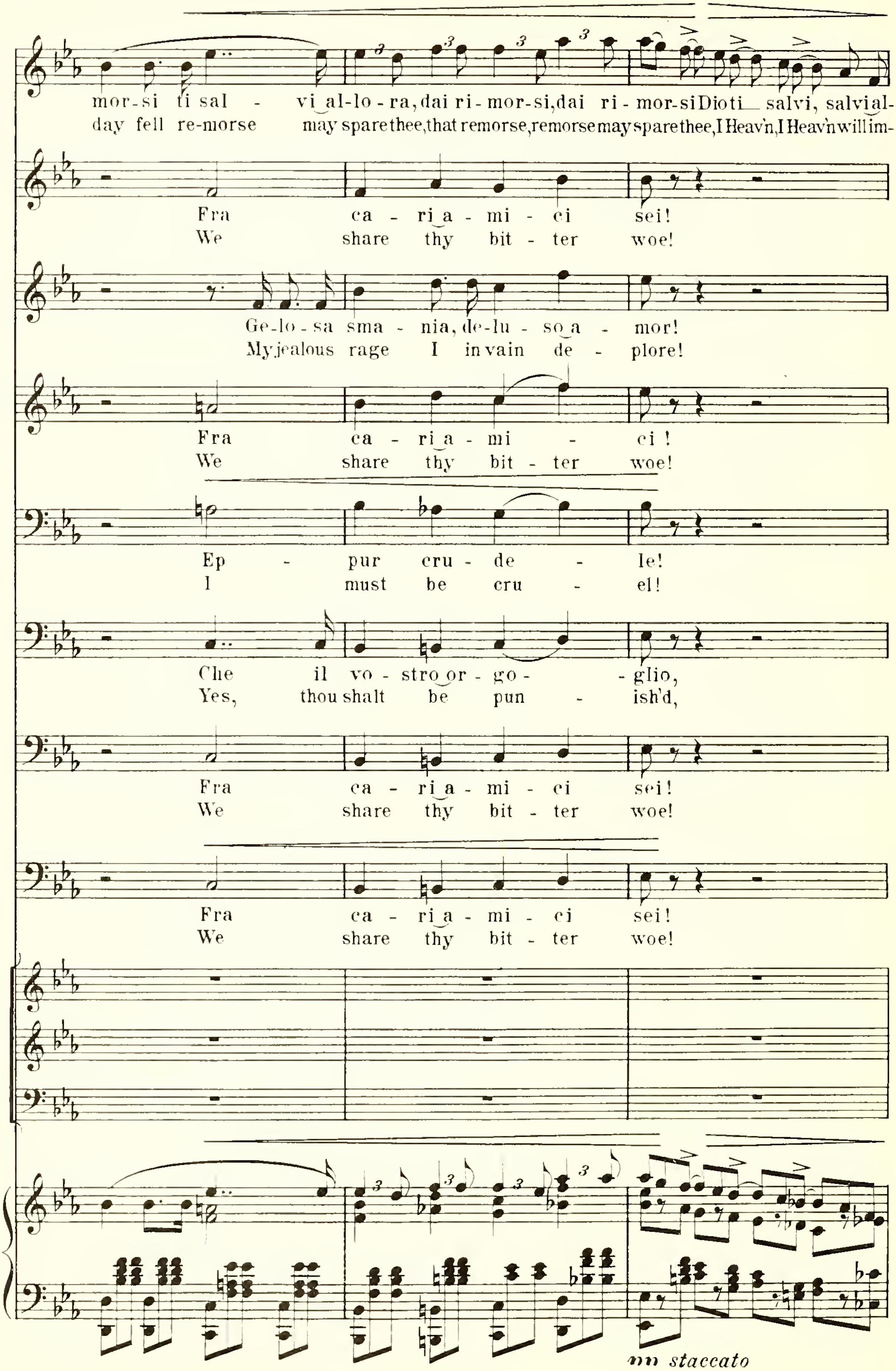

lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
mè! ohi - mè, che fe - ci! ne sen - to̮ or -
las! Ah, I have lost her! hope - less of
lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
chiu - de, io so che l'a - ma, che gli̮ è fe -
sak - en, A - las, she loves him, her heart is
trag - gio, pro - var vi vo - glio, pro - var vi
rea - dy, My sword is rea - dy, my sword is
lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
lor, fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
lor; fra ca - ri̮a - mi - ci qui sei sol -
know; The friends that love thee shall re - as -
p
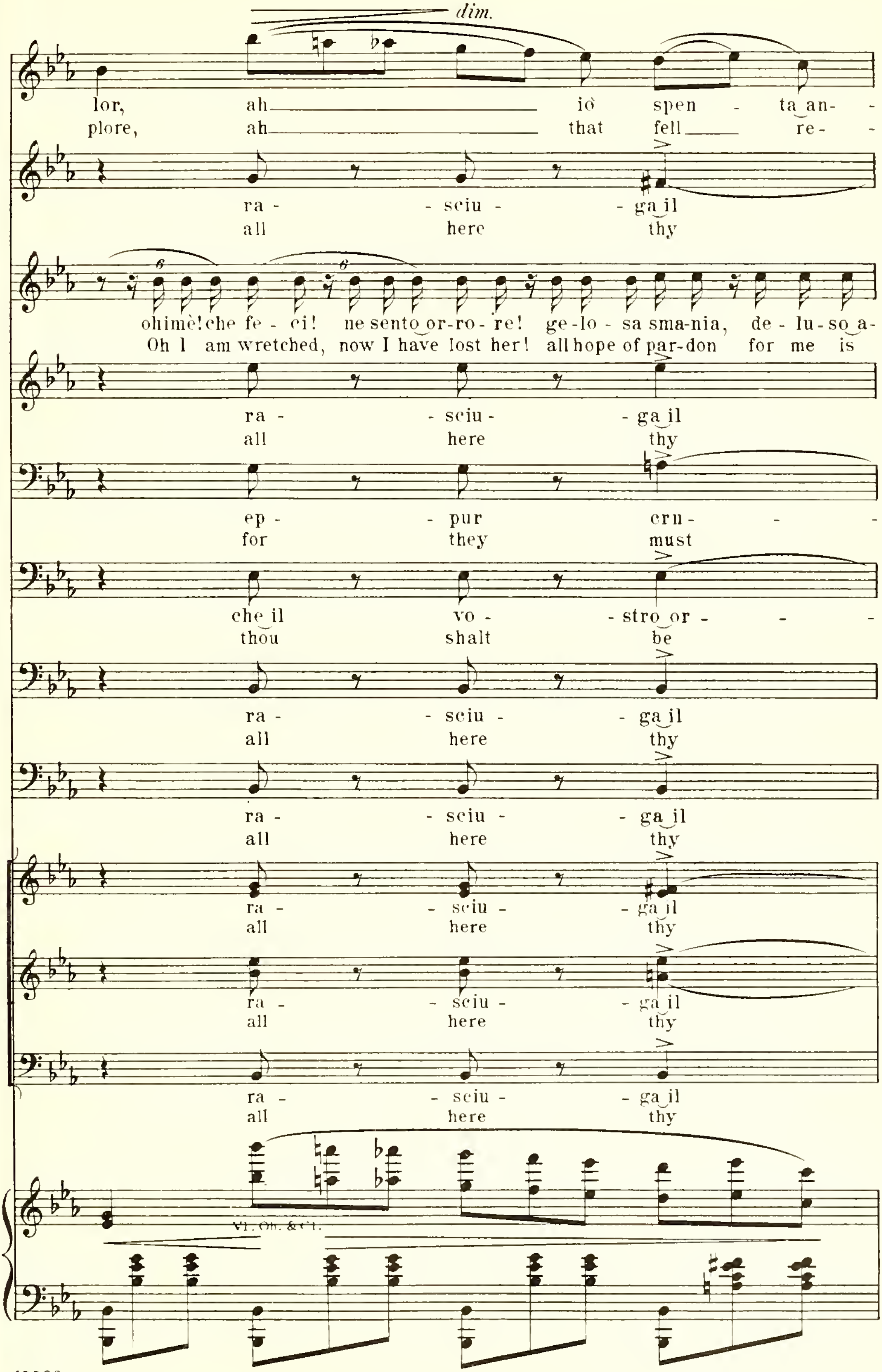

(returned to consciousness.)
(with a faint voice,
Al-fre - do, Al-
Oh Al - fred,
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
ro - re, da lei per - do - no più non a - vrò.)
par - don, death would be wel - come, all hope is o'er.)
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
de - le; ep - pur cru - de - le ta - cer do - vrò!)
faith - ful; I must be cru - el, for they must part!)
vo - glio che il vo-stro or - go - glio fiac - car sa - prò!
rea - dy, thou shall be pun-ish'd, of that be sure.
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
tan - to, ra - sciu-ga il pian-to che t'i - non - dò.
sure thee, give o'er thy sor-row, time will re - store.
Tutti
Cl. Cor. & Fag.
Str.
but impassioned manner)
fre - do, di que - sto co - re non puoi compren - de-re tut - to l'a-
Al - fred, a-las, thou know'st not How true and ten - derly this heart hath
Wind.
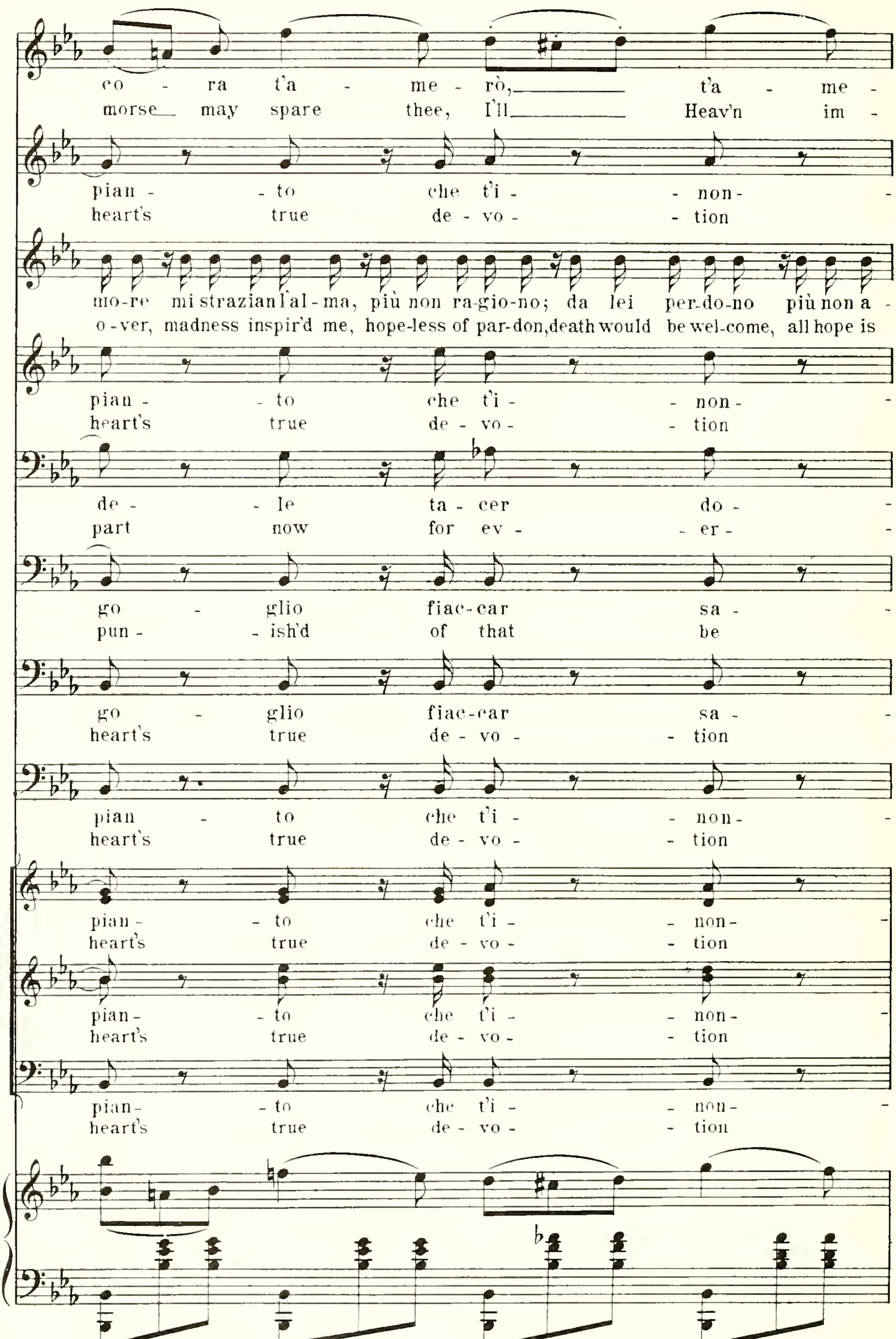

f
mo - re, tu non co-no - sci che fi - no a prez-zo del tuo di -
lov'd _ thee, With faith un - daunt-ed, when tri - als prov'd me, I brav'd thy
ancora pianissimo
sprez - zo pro-va-to io l'ho. Ma ver - rà
scorn - ing_ but that is o'er. But time will
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
pp
Ohimè! che fe - ci! ne sento orror!
Oh I have lost her, all hope is o'er!
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
Pro-var vi vog-lio
Wher-e'er I meet thee,
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
pp
Quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
Wind.
Ob.
p
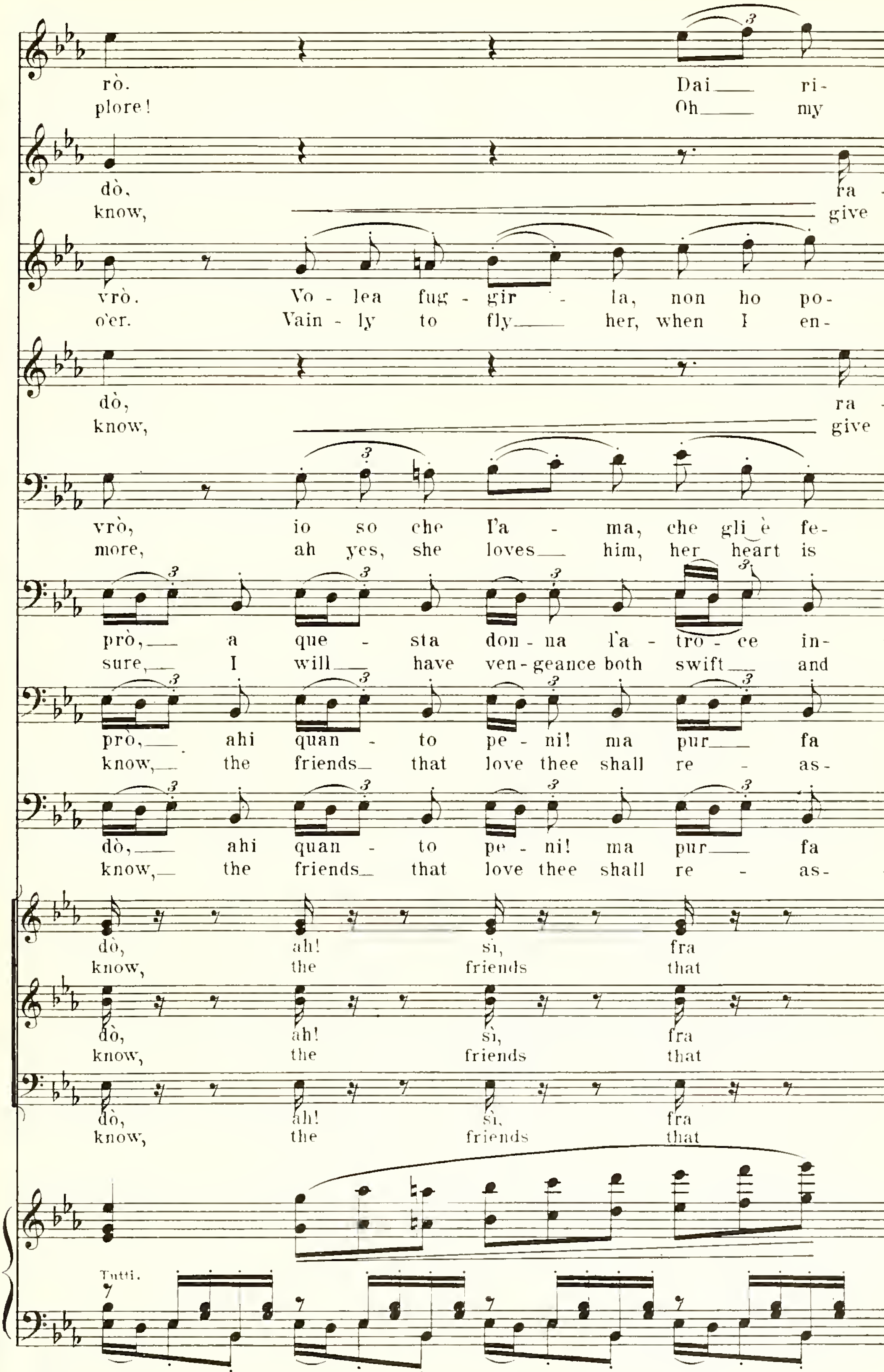

tem - po, in che il sa - pra - i_ co-me t'a -
show thee, a - las, too sure - ly, How thou hast
quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
Ohimè! che fe - ci! ne sen-to or-ror!
Oh I have lost her, all hope is o'er!
quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
(Io so che l'a - ma,
(A-las, she loves him.
che il vo - stro orgoglio
my sword is ready,
quan-to pe - ni! fa cor!
Oh have cour- age, sad heart!
quan-to pe - ni! fa cor!
Oh have cour- age, sad heart!
quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
Oh have cour - age, sad heart!
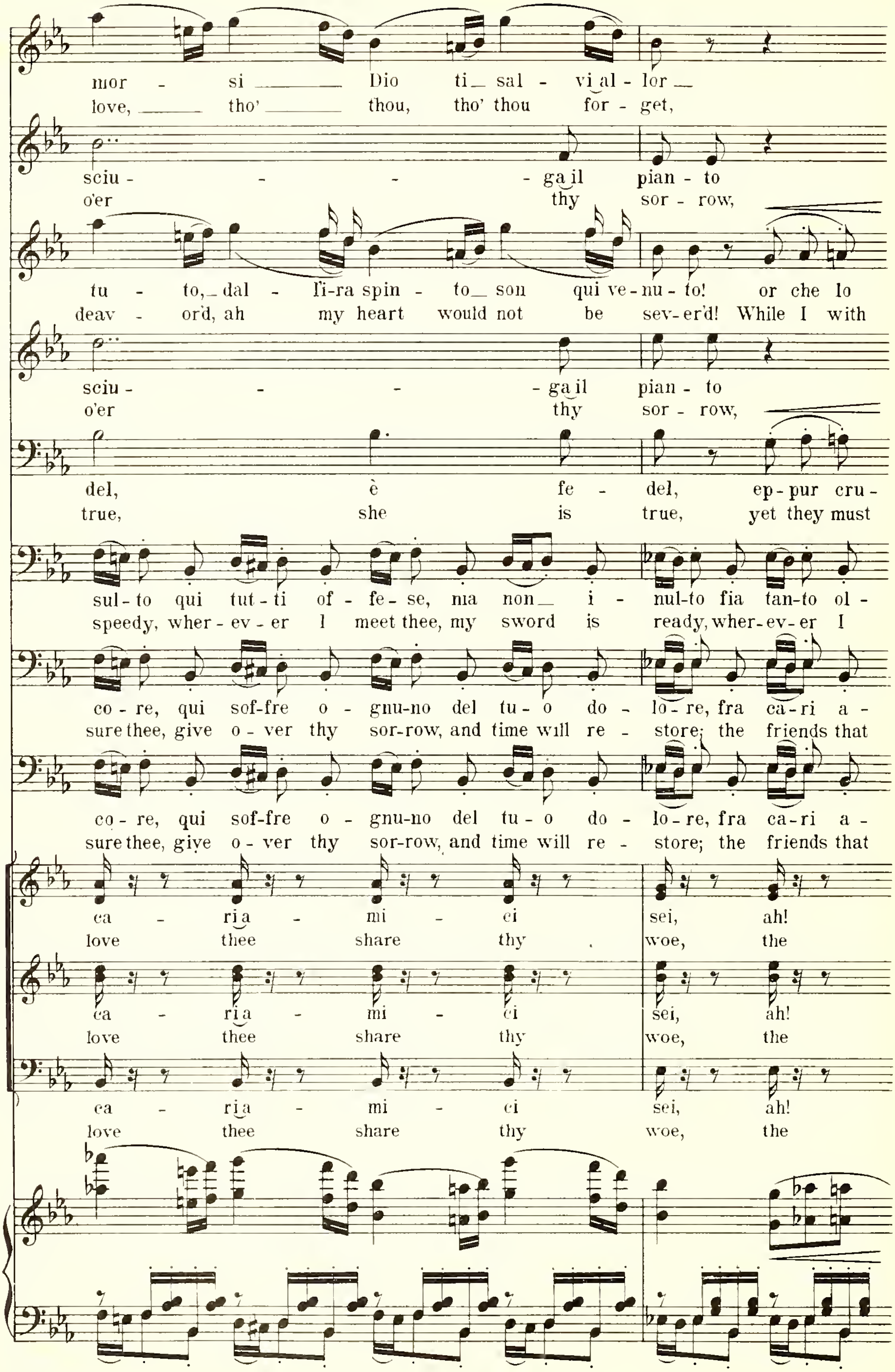

mas - si con-fes-se - ra - i, Dio dai ri -
wrong'd one who lov'd thee pure - ly That on that
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
ohimè! che fe - ci! ne sen-to or-ror!
oh I have lost her, all hope is o'er!
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
che gli è fe - de - le;
her heart is faith - ful,
fiac-car sa-prò!
of that be sure.
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
quan-to pe - ni! fa cor!
oh have cour - age, sad heart!
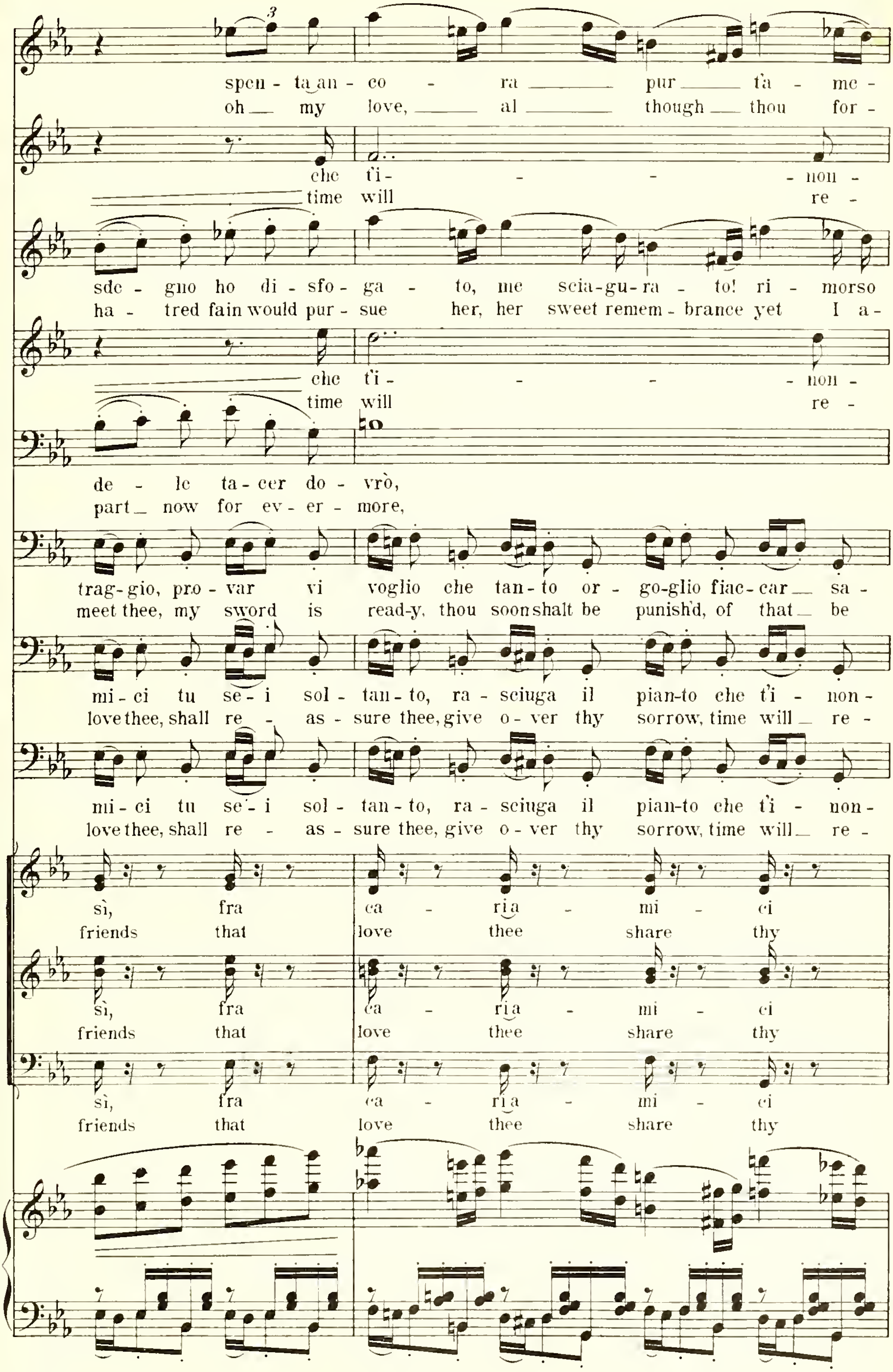

mor-si ti sal - vi al-lo-ra, dai ri-mor-si, dai ri-mor-si Dio ti salvi, salvi al-
day fell re-morse may spare thee, that remorse, remorse may spare thee, I Heav'n, I Heav'n will im-
Fra ca - ri a - mi - ci sei!
We share thy bit - ter woe!
Ge-lo-sa sma - nia, de-lu - so a - mor!
My jealous rage I in vain de - plore!
Fra ca - ri a - mi - ci!
We share thy bit - ter woe!
Ep - pur cru - de - le!
I must be cru - el!
Che il vo - stro or - go - - glio,
Yes, thou shalt be pun - ish'd,
Fra ca - ri a - mi - ci sei!
We share thy bit - ter woe!
Fra ca - ri a - mi - ci sei!
We share thy bit - ter woe!
mn staccato
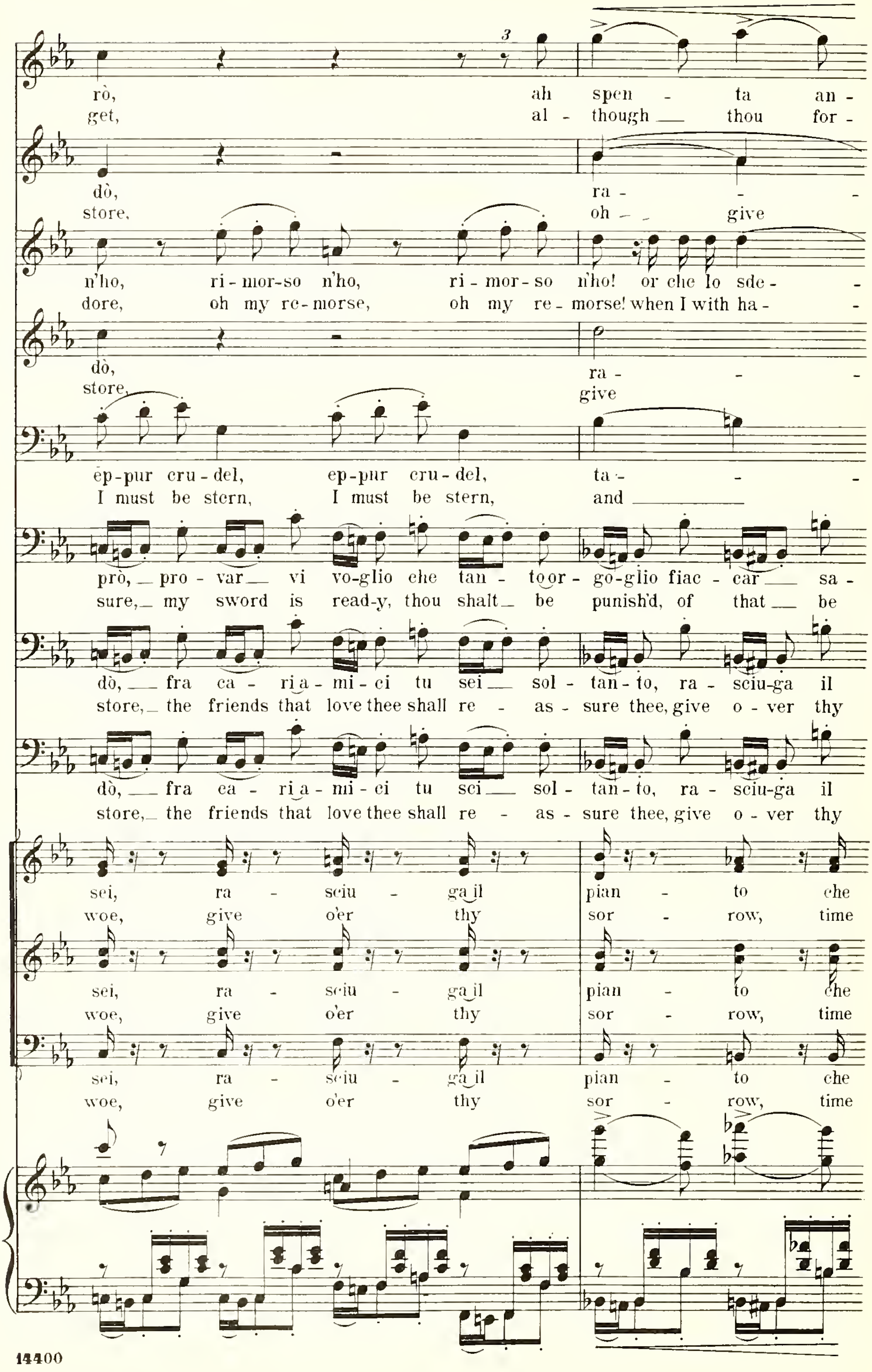

dim.
lor, ah io spen - ta an -
plore, ah that fell re -
ra - - sciu - - ga il
all here thy
ohimè! che fe - ci! ne sento or-ro - re! ge-lo - sa sma-nia, de - lu - so a-
Oh I am wretched, now I have lost her! all hope of par-don for me is
ra - - sciu - - ga il
all here thy
ep - - pur cru -
for they must
che il vo - - stro or -
thou shalt be
ra - - sciu - - ga il
all here thy
ra - - sciu - - ga il
all here thy
ra - - sciu - - ga il
all here thy
ra - - sciu - - ga il
all here thy
ra - - sciu - - ga il
all here thy
Vl. Ob. & Cl.
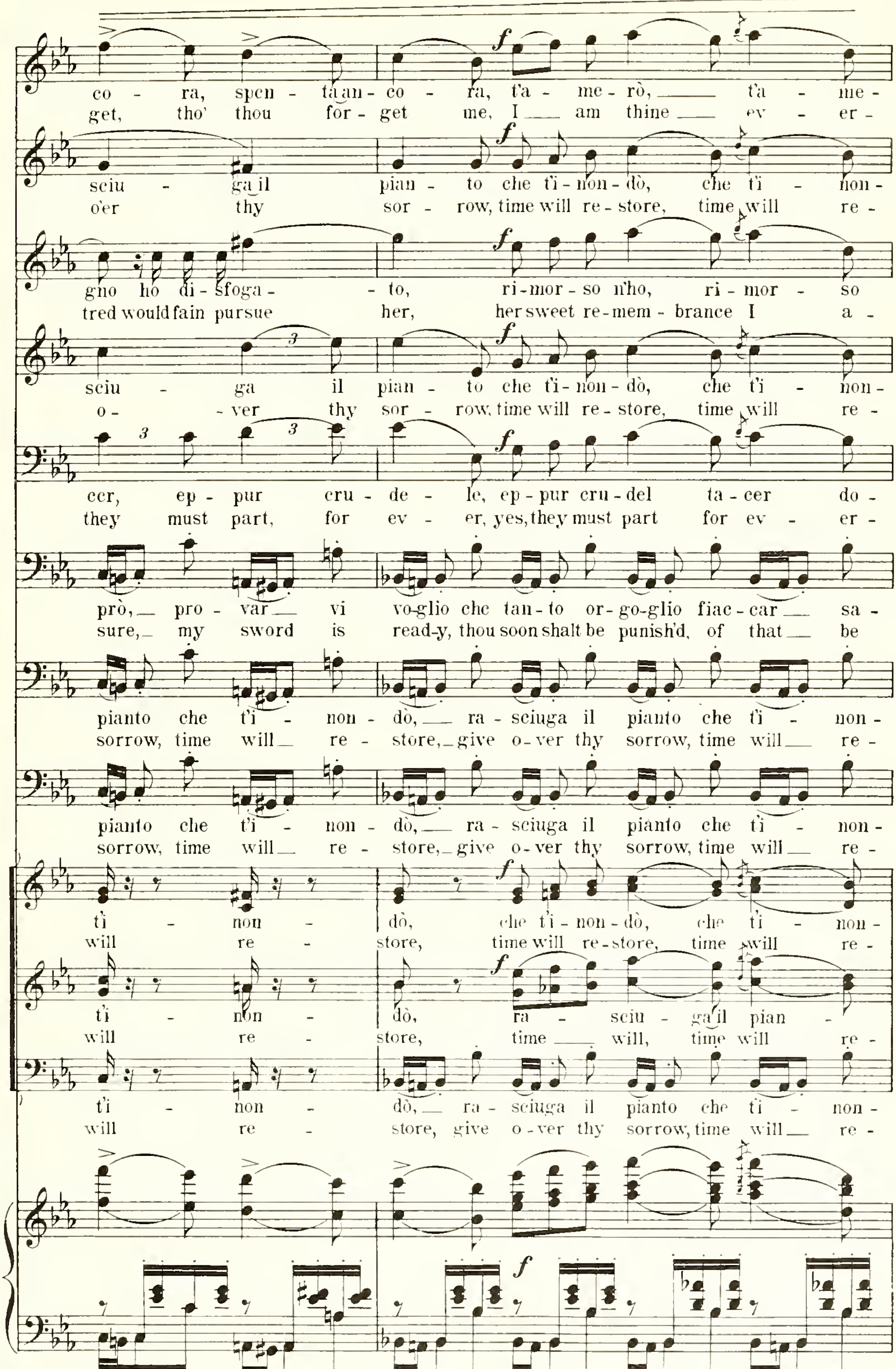

co - ra t'a - me - rò, t'a - me -
morse may spare thee, I'll Heav'n im -
pian - - to che t'i - - non-
heart's true de - vo - - tion
mo-re mi strazian l'al-ma, più non ra-gio-no; da lei per-do-no più non a -
o-ver, madness inspir'd me, hope-less of par-don, death would be wel-come, all hope is
pian - - to che t'i - - non-
heart's true de - vo - - tion
de - - le ta - cer do -
part now for ev - - er -
go - glio fiac-car sa -
pun - - ish'd of that be
go - glio fiac-car sa -
heart's true de - vo - - tion
pian - to che t'i - - non-
heart's true de - vo - - tion
pian - - to che t'i - - non-
heart's true de - vo - - tion
pian - - to che t'i - - non-
heart's true de - vo - - tion
pian - - to che t'i - - non-
heart's true de - vo - - tion
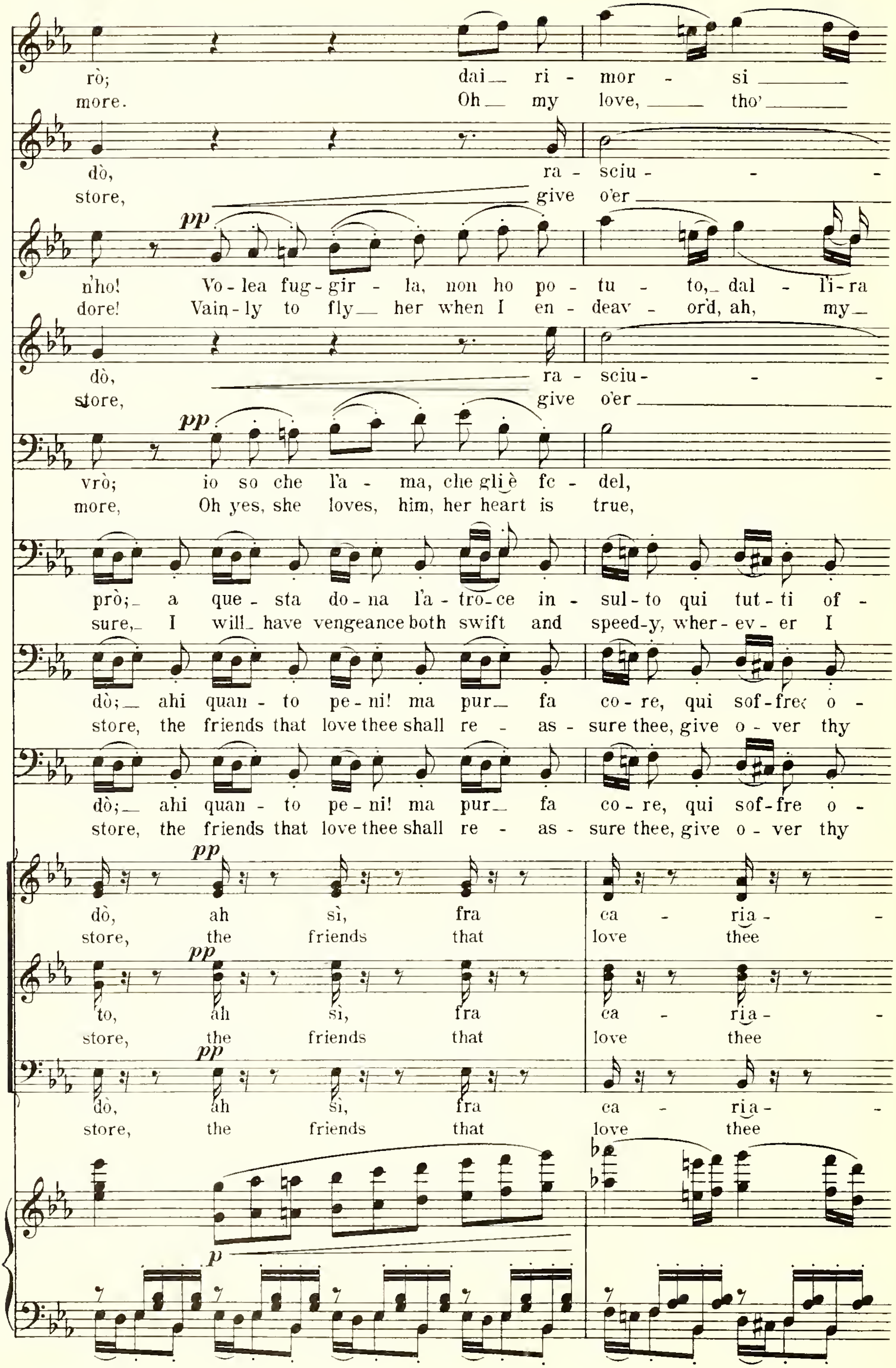

rò. Dai ri-
plore! Oh my
dò, ra-
know, give
vrò. Vo-lea fug-gir-la, non ho po-
o'er. Vain-ly to fly her, when I en-
dò, ra-
know, give
vrò, io so che l'a-ma, che gli è fe-
more, ah yes, she loves him, her heart is
prò, a que-sta don-na l'a-tro-ce in-
sure, I will have ven-geance both swift and
prò, ahi quan-to pe-ni! ma pur fa
know, the friends that love thee shall re-as-
dò, ahi quan-to pe-ni! ma pur fa
know, the friends that love thee shall re-as-
dò, ah! sì, fra
know, the friends that
dò, ah! sì, fra
know, the friends that
dò, ah! sì, fra
know, the friends that
Tutti.
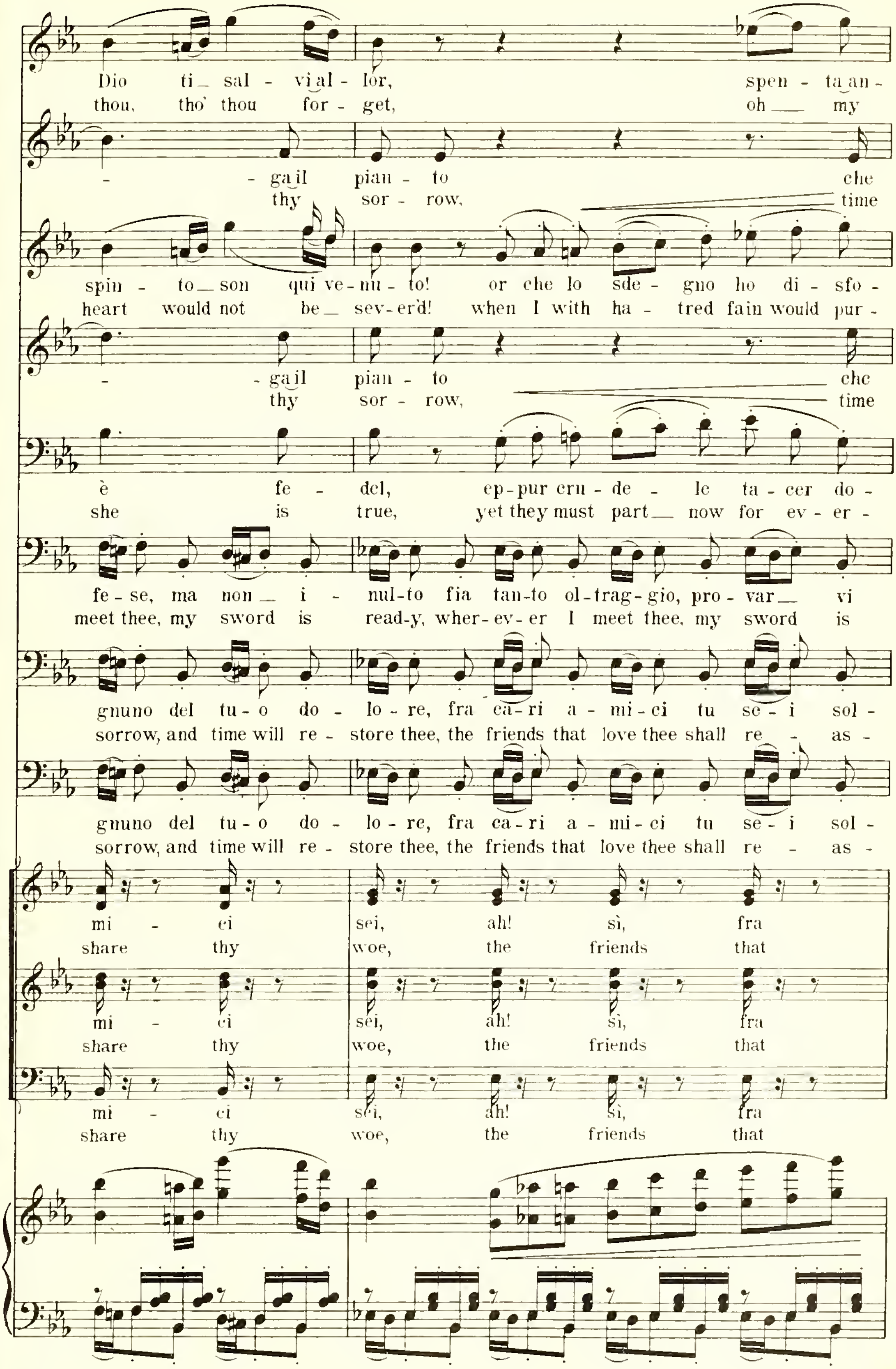

mor - si Dio ti_ sal - vi al - lor_
love, tho' thou, tho' thou for - get,
sciu - - - ga il pian - to
o'er thy sor - row,
tu - to,_ dal - l'i-ra spin - to_ son qui ve - nu - to! or che lo
deav - or'd, ah my heart would not be sev - er'd! While I with
sciu - - - ga il pian - to
o'er thy sor - row,
del, è fe - del, ep - pur cru -
true, she is true, yet they must
sul - to qui tut - ti of - fe - se, ma non_ i - nul - to fia tan - to ol -
speedy, wher - ev - er I meet thee, my sword is ready, wher - ev - er I
co - re, qui sof - fre o - gnu - no del tu - o do - lo - re, fra ca - ri a -
sure thee, give o - ver thy sor - row, and time will re - store; the friends that
co - re, qui sof - fre o - gnu - no del tu - o do - lo - re, fra ca - ri a -
sure thee, give o - ver thy sor - row, and time will re - store; the friends that
ca - ri a - mi - ci sei, ah!
love thee share thy woe, the
ca - ri a - mi - ci sei, ah!
love thee share thy woe, the
ca - ri a - mi - ci sei, ah!
love thee share thy woe, the
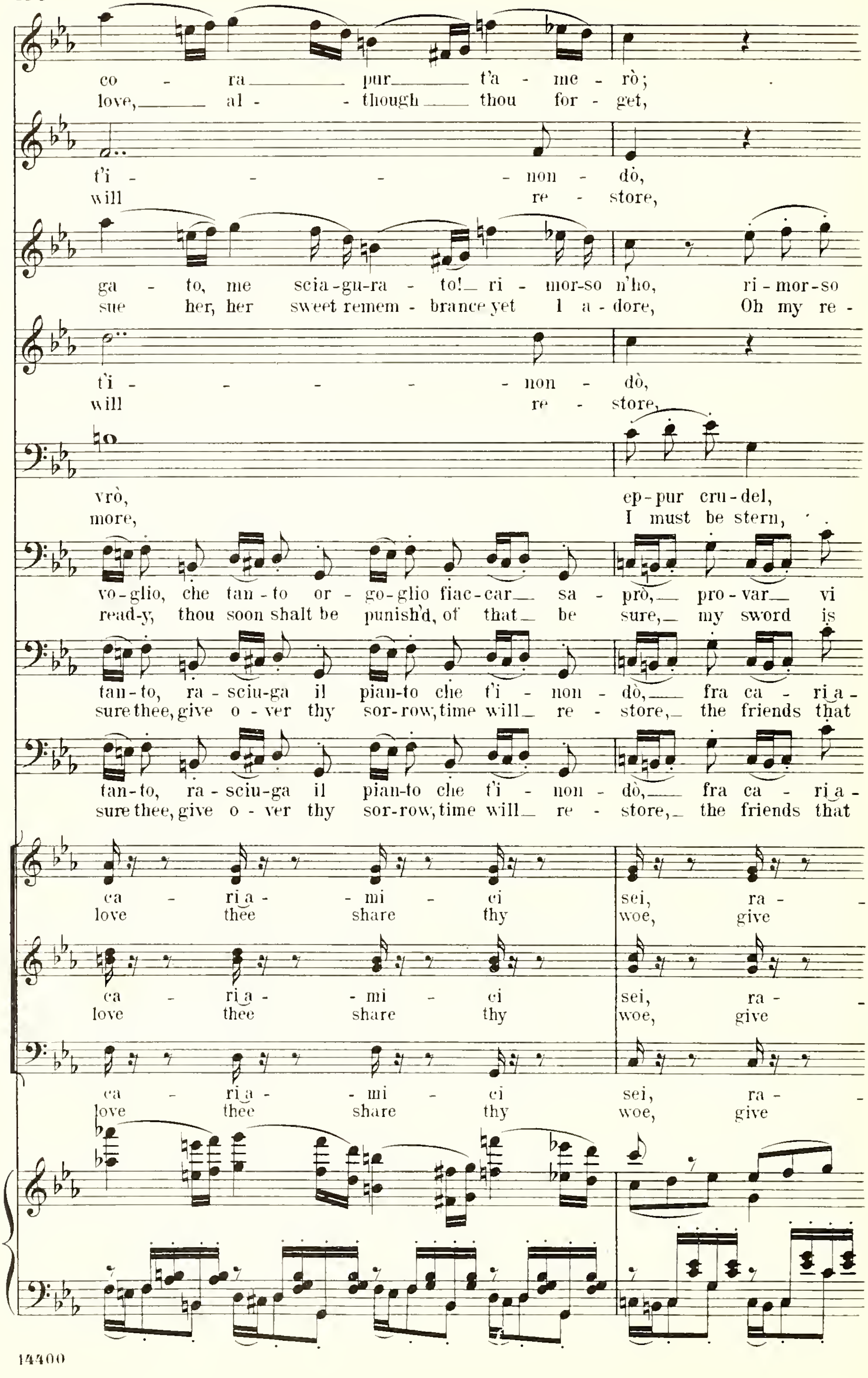

spen - ta an - co - ra pur t'a - me -
oh my love, al though thou for -
che t'i - - - non -
time will re -
sde - gno ho di - sfo - ga - to, me scia-gu-ra - to! ri - morso
ha - tred fain would pur - sue her, her sweet remem - brance yet I a -
che t'i - - - non -
time will re -
de - le ta-cer do - vrò,
part now for ev - er - more,
trag-gio, pro-var vi voglio che tan-to or - go-glio fiac-car sa -
meet thee, my sword is read-y, thou soon shalt be punish'd, of that be
mi-ci tu se - i sol - tan - to, ra - sciuga il pian-to che t'i - non -
love thee, shall re - as - sure thee, give o - ver thy sorrow, time will re -
mi-ci tu se - i sol - tan - to, ra - sciuga il pian-to che t'i - non -
love thee, shall re - as - sure thee, give o - ver thy sorrow, time will re -
sì, fra ca - ri a - mi - ci
friends that love thee share thy
sì, fra ca - ri a - mi - ci
friends that love thee share thy
sì, fra ca - ri a - mi - ci
friends that love thee share thy
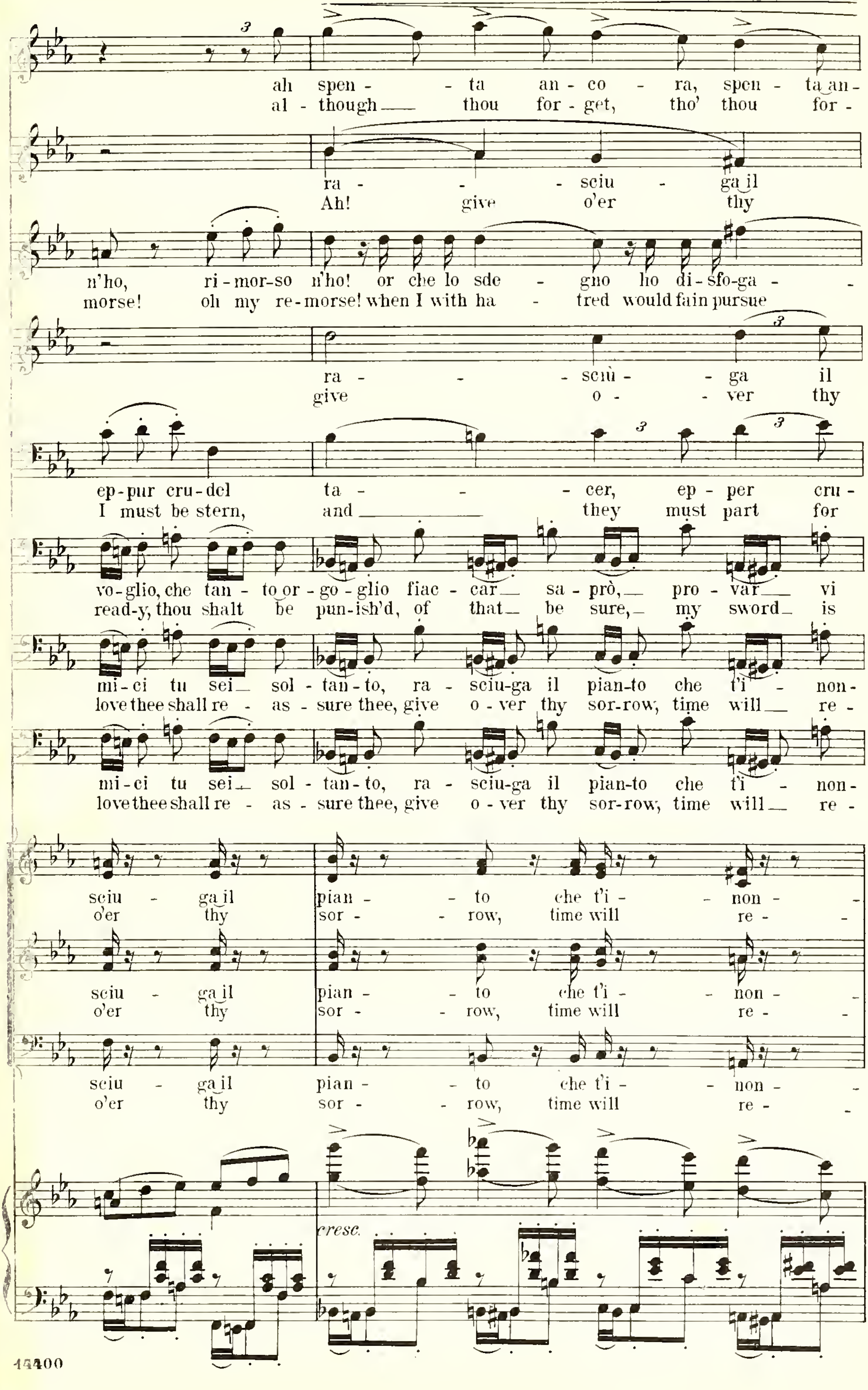

3
rò, ah spen - ta an -
get, al - though thou for -
dò, ra -
store, oh give
n'ho, ri - mor-so n'ho, ri - mor - so n'ho! or che lo sde -
dore, oh my re - morse, oh my re - morse! when I with ha -
dò, ra -
store, give
ep-pur cru - del, ep-pur cru - del, ta -
I must be stern, I must be stern, and
prò, pro - var vi vo-glio che tan - to or - go-glio fiac - car sa -
sure, my sword is read-y, thou shalt be punish'd, of that be
dò, fra ca - ri a - mi - ci tu sei sol - tan - to, ra - sciu-ga il
store, the friends that love thee shall re - as - sure thee, give o - ver thy
dò, fra ca - ri a - mi - ci tu sei sol - tan - to, ra - sciu-ga il
store, the friends that love thee shall re - as - sure thee, give o - ver thy
sei, ra - sciu - ga il pian - to che
woe, give o'er thy sor - row, time
sei, ra - sciu - ga il pian - to che
woe, give o'er thy sor - row, time
sei, ra - sciu - ga il pian - to che
woe, give o'er thy sor - row, time
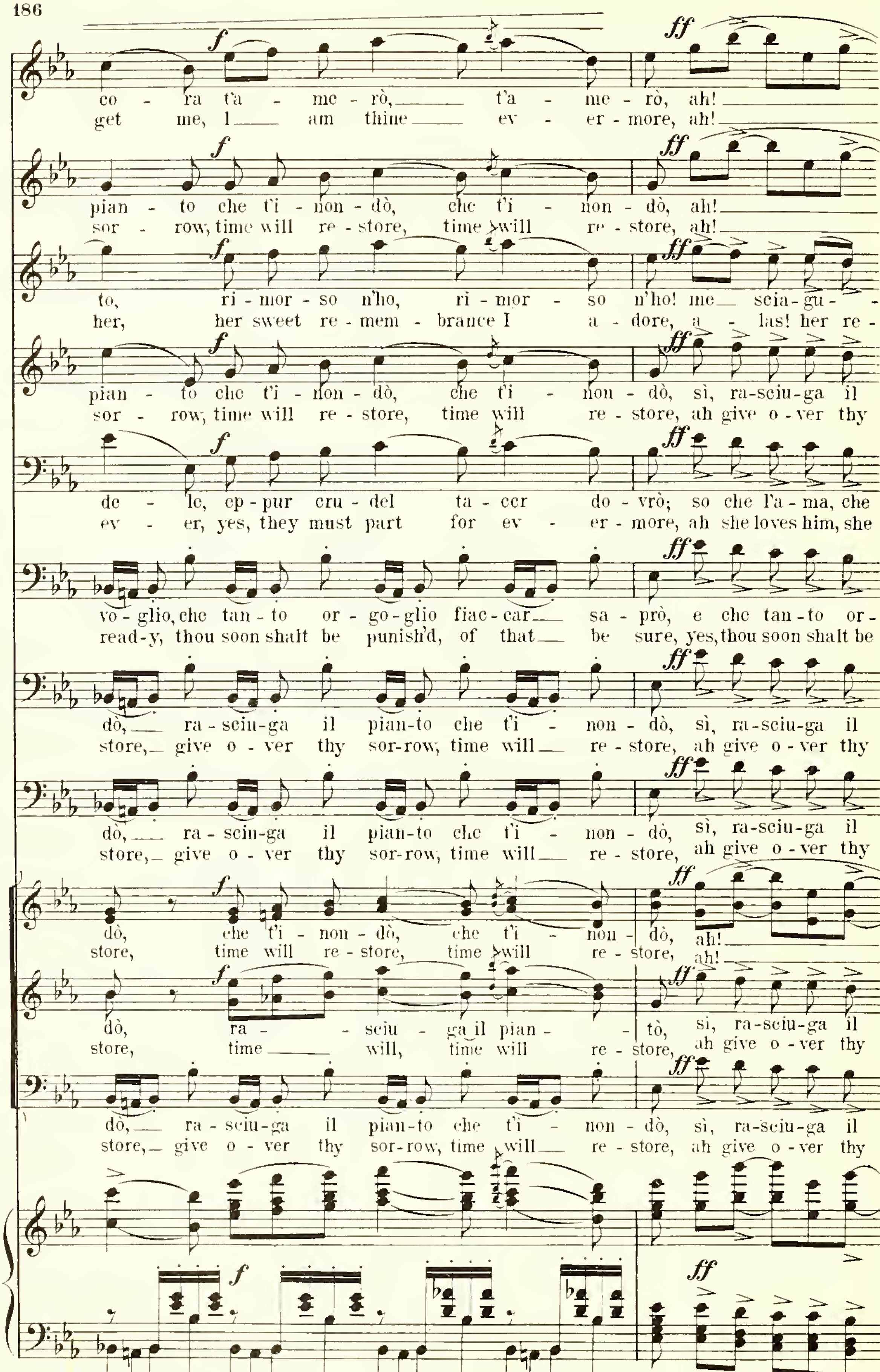

co - ra, spen - ta an - co - ra, t'a - me - rò, t'a - me -
get, tho' thou for - get me, I am thine ev - er -
sciu - ga il pian - to che t'i - non - dò, che t'i - non -
o'er thy sor - row, time will re - store, time will re -
gno ho di - sfoga - to, ri - mor - so n'ho, ri - mor - so
tred would fain pursue her, her sweet re - mem - brance I a -
sciu - ga il pian - to che t'i - non - dò, che t'i - non -
o - ver thy sor - row, time will re - store, time will re -
cer, ep - pur cru - de - le, ep - pur cru - del ta - cer do -
they must part, for ev - er, yes, they must part for ev - er -
prò, pro - var vi vo-glio che tan - to or - go - glio fiac - car sa -
sure, my sword is read - y, thou soon shalt be punish'd, of that be
pianto che t'i - non - dò, ra - sciuga il pianto che t'i - non -
sorrow, time will re - store, give o - ver thy sorrow, time will re -
pianto che t'i - non - dò, ra - sciuga il pianto che t'i - non -
sorrow, time will re - store, give o - ver thy sorrow, time will re -
t'i - non - dò, che t'i - non - dò, che t'i - non -
will re - store, time will re - store, time will re -
t'i - non - dò, ra - sciu - ga il pian -
will re - store, time will, time will re -
t'i - non - dò, ra - sciuga il pianto che t'i - non -
will re - store, give o - ver thy sorrow, time will re -
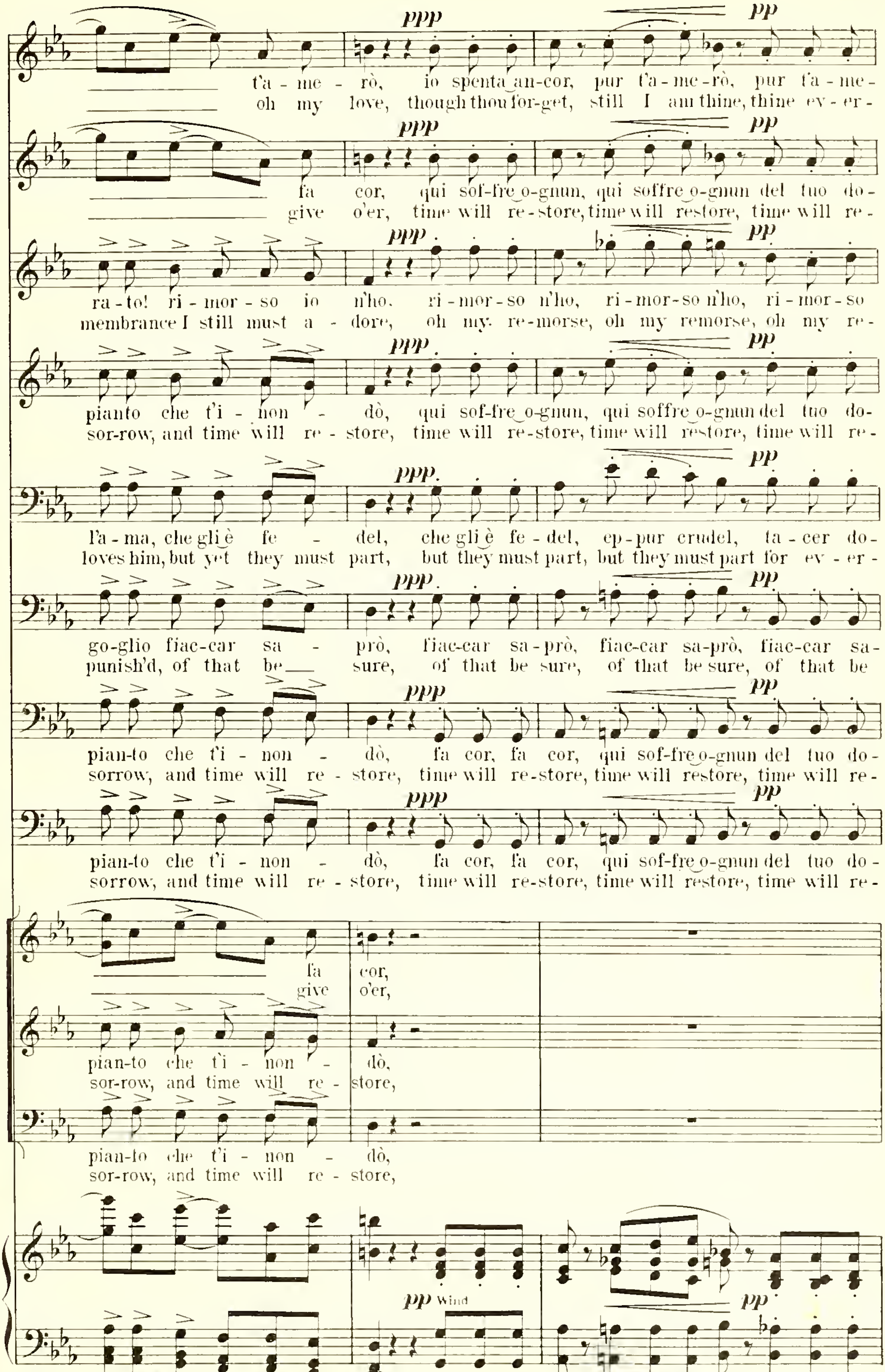

rò; dai ri - mor - si
more. Oh my love, tho'
dò, ra - sciu - - -
store, give o'er
n'ho! Vo - lea fug - gir - la, non ho po - tu - to, dal - l'i - ra
dore! Vain - ly to fly her when I en - deav - or'd, ah, my
dò, ra - sciu - - -
store, give o'er
vrò; io so che l'a - ma, che gli è fe - del,
more, Oh yes, she loves, him, her heart is true,
prò; a que - sta do - na l'a - tro - ce in - sul - to qui tut - ti of -
sure, I will have vengeance both swift and speed - y, wher - ev - er I
dò; ahi quan - to pe - ni! ma pur fa co - re, qui sof - fre o -
store, the friends that love thee shall re - as - sure thee, give o - ver thy
dò; ahi quan - to pe - ni! ma pur fa co - re, qui sof - fre o -
store, the friends that love thee shall re - as - sure thee, give o - ver thy
dò, ah sì, fra ca - ria -
store, the friends that love thee
to, ah sì, fra ca - ria -
store, the friends that love thee
dò, ah sì, fra ca - ria -
store, the friends that love thee
pp
p
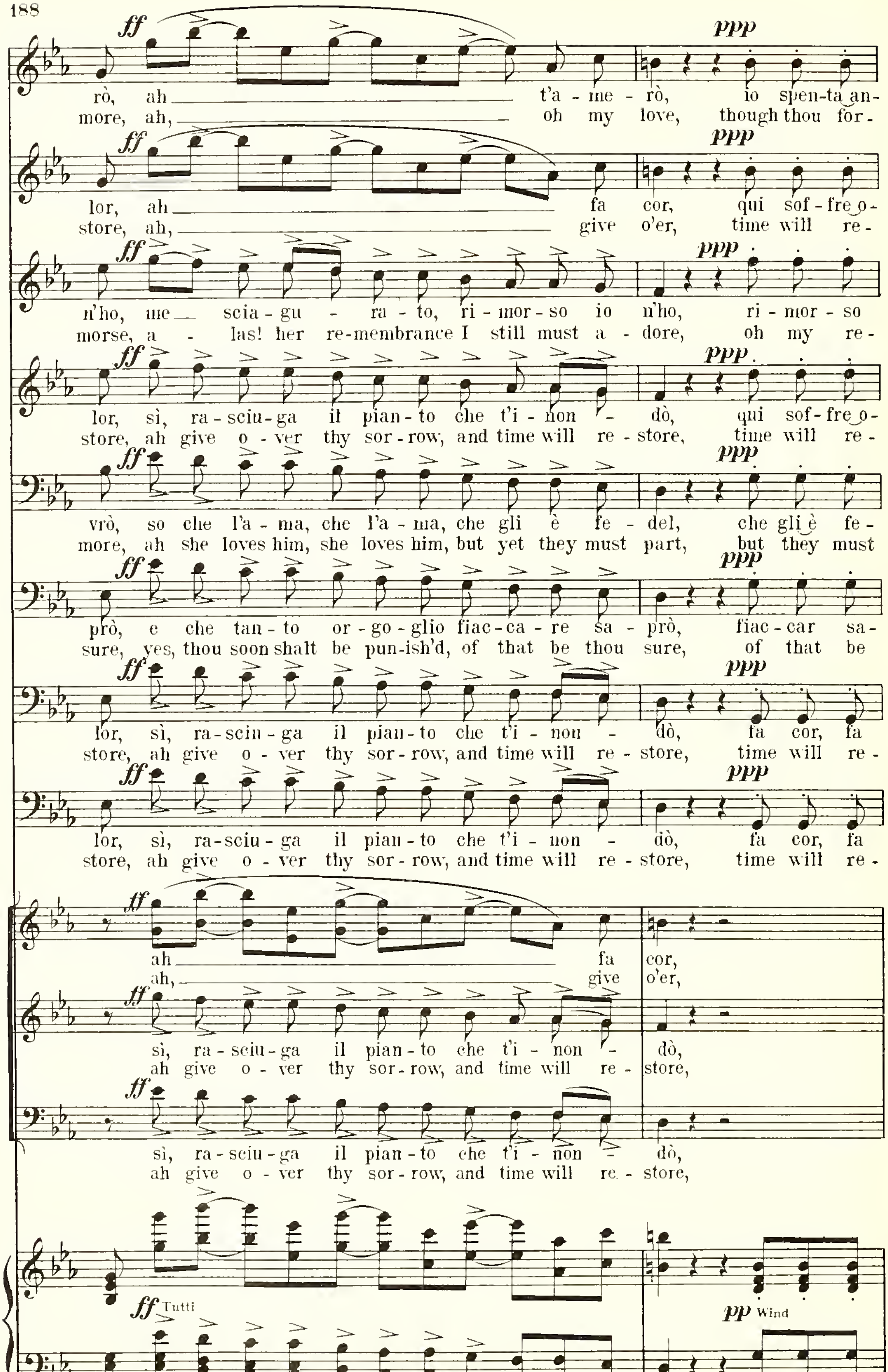

Dio ti_sal - vi al - lor, spen - ta an -
thou, tho' thou for - get, oh my
- ga il pian - to che
thy sor - row, time
spin - to son qui ve - nu - to! or che lo sde - gno ho di - sfo -
heart would not be sev-er'd! when I with ha - tred fain would pur -
- ga il pian - to che
thy sor - row, time
è fe - del, ep-pur cru - de - le ta - cer do -
she is true, yet they must part now for ev - er -
fe - se, ma non i - nul-to fia tan-to ol-trag-gio, pro - var vi
meet thee, my sword is read-y, wher-ev-er I meet thee, my sword is
gnuno del tu - o do - lo - re, fra ca - ri a - mi - ci tu se - i sol -
sorrow, and time will re - store thee, the friends that love thee shall re - as -
gnuno del tu - o do - lo - re, fra ca - ri a - mi - ci tu se - i sol -
sorrow, and time will re - store thee, the friends that love thee shall re - as -
mi - ci sei, ah! sì, fra
share thy woe, the friends that
mi - ci sei, ah! sì, fra
share thy woe, the friends that
mi - ci sei, ah! sì, fra
share thy woe, the friends that
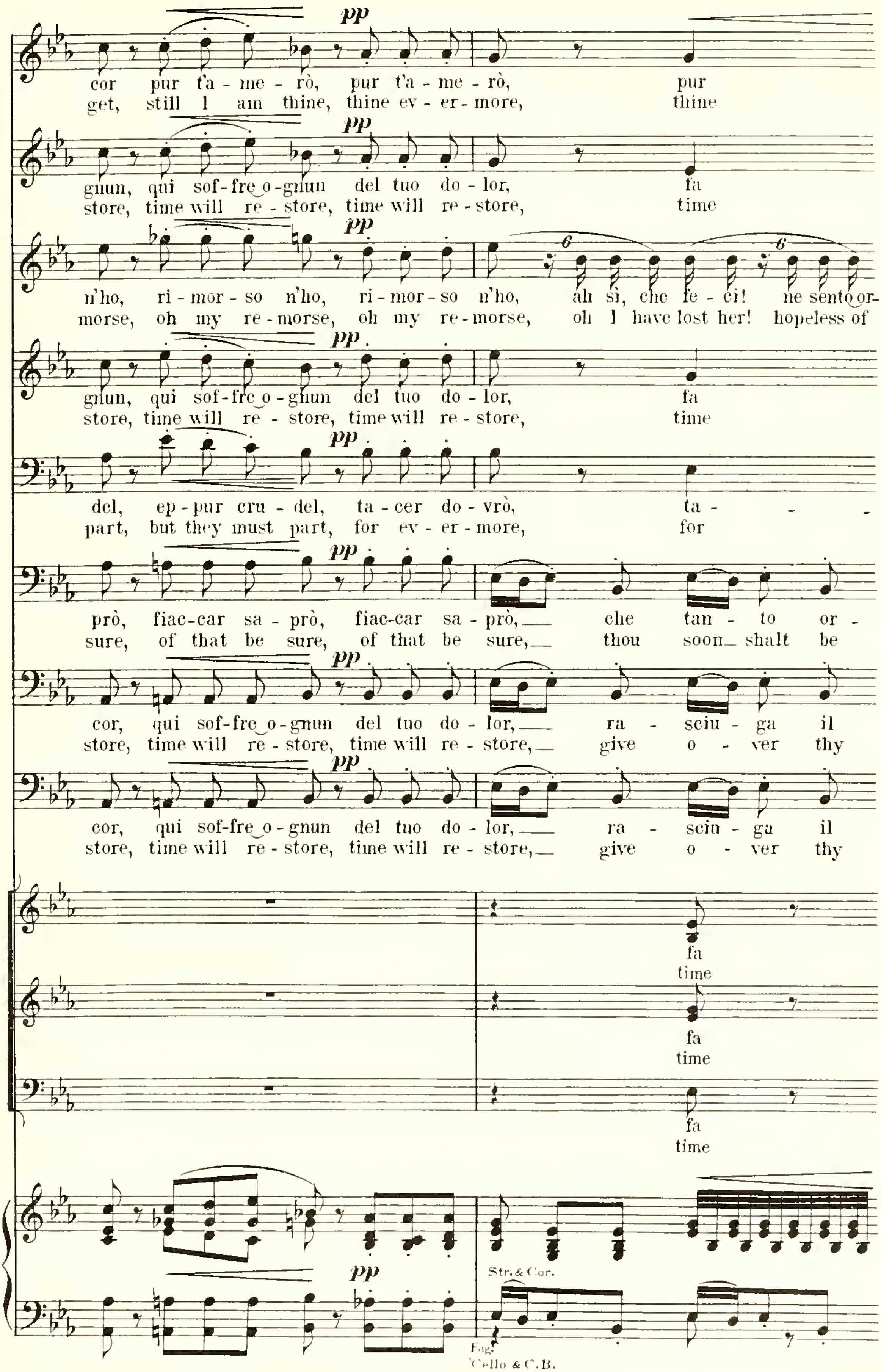

co - ra pur t'a - me - rò;
love, al - though thou for - get,
t'i - - non - dò,
will re - store,
ga - to, me scia-gu-ra - to! ri - mor-so n'ho, ri - mor-so
sue her, her sweet remem - brance yet I a - dore, Oh my re -
t'i - - non - dò,
will re - store,
vrò, ep-pur cru-del,
more, I must be stern,
vo-glio, che tan-to or - go-glio fiac-car sa - prò, pro-var vi
read-y, thou soon shalt be punish'd, of that be sure, my sword is
tan-to, ra - sciu-ga il pian-to che t'i - non - dò, fra ca - ri a -
sure thee, give o - ver thy sor-row, time will re - store, the friends that
tan-to, ra - sciu-ga il pian-to che t'i - non - dò, fra ca - ri a -
sure thee, give o - ver thy sor-row, time will re - store, the friends that
ca - ri a - mi - ci sei, ra -
love thee share thy woe, give
ca - ri a - mi - ci sei, ra -
love thee share thy woe, give
ca - ri a - mi - ci sei, ra -
love thee share thy woe, give
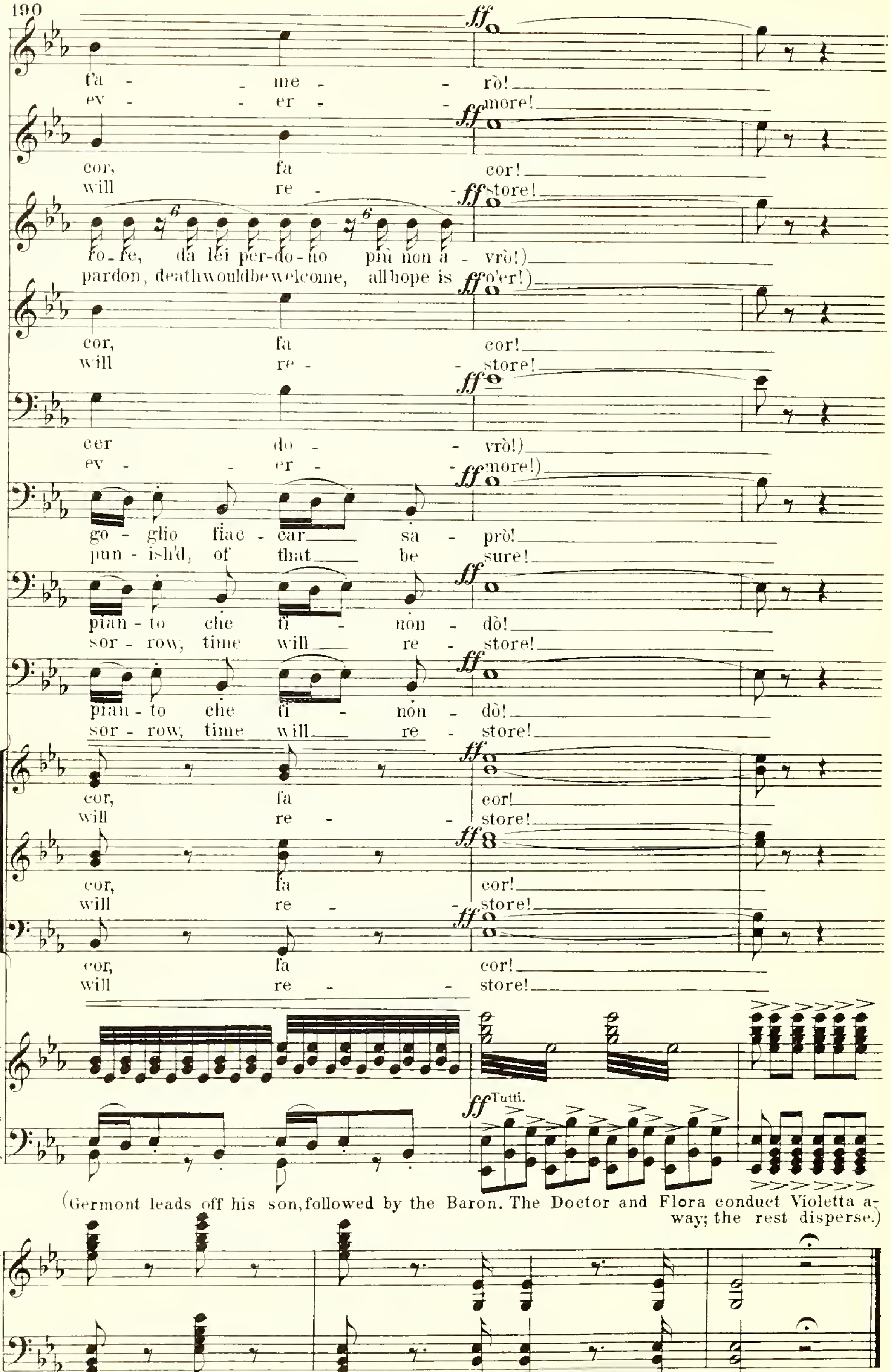

ah spen - - ta an - co - ra, spen - ta an -
al - though thou for - get, tho' thou for -
ra - - sciu - ga il
Ah! give o'er thy
n'ho, ri - mor - so n'ho! or che lo sde - gno ho di - sfo - ga -
morse! oh my re - morse! when I with ha - tred would fain pursue
ra - - sciu - - ga il
give o - - ver thy
ep - pur cru - del ta - - cer, ep - per cru -
I must be stern, and they must part for
vo - glio, che tan - to or - go - glio fiac - car sa - prò, pro - var vi
read - y, thou shalt be pun - ish'd, of that be sure, my sword is
mi - ci tu sei sol - tan - to, ra - sciu - ga il pian - to che t'i - non -
love thee shall re - as - sure thee, give o - ver thy sor - row, time will re -
mi - ci tu sei sol - tan - to, ra - sciu - ga il pian - to che t'i - non -
love thee shall re - as - sure thee, give o - ver thy sor - row, time will re -
sciu - ga il pian - to che t'i - non -
o'er thy sor - row, time will re -
sciu - ga il pian - to che t'i - non -
o'er thy sor - row, time will re -
sciu - ga il pian - to che t'i - non -
o'er thy sor - row, time will re -
cresc.


co - ra t'a - me - rò, t'a - me - rò, ah!
get me, I am thine ev - er - more, ah!
pian - to che t'i - non - dò, che t'i - non - dò, ah!
sor - row, time will re - store, time will re - store, ah!
to, ri - mor - so n'ho, ri - mor - so n'ho! me scia - gu -
her, her sweet re - mem - brance I a - dore, a - las! her re -
pian - to che t'i - non - dò, che t'i - non - dò, sì, ra - sciu - ga il
sor - row, time will re - store, time will re - store, ah give o - ver thy
de - le, ep - pur cru - del ta - cer do - vrò; so che l'a - ma, che
ev - er, yes, they must part for ev - er - more, ah she loves him, she
vo - glio, che tan - to or - go - glio fiac - car sa - prò, e che tan - to or -
read - y, thou soon shalt be punish'd, of that be sure, yes, thou soon shalt be
dò, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy
dò, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy
dò, che t'i - non - dò, che t'i - non - dò, ah!
store, time will re - store, time will re - store, ah!
dò, ra - sciu - ga il pian - tò, sì, ra - sciu - ga il
store, time will, time will re - store, ah give o - ver thy
dò, ra - sciu - ga il pian - to che t'i - non - dò, sì, ra - sciu - ga il
store, give o - ver thy sor - row, time will re - store, ah give o - ver thy


ppp
pp
t'a - me - rò, io spenta an-cor, pur t'a-me-rò, pur t'a - me-
oh my love, though thou for-get, still I am thine, thine ev - er -
fa cor, qui sof-fre o-gnun, qui soffre o-gnun del tuo do-
give o'er, time will re-store, time will restore, time will re-
ra - to! ri - mor - so io n'ho. ri - mor - so n'ho, ri - mor - so n'ho, ri - mor - so
membrance I still must a - dore, oh my re-morse, oh my remorse, oh my re-
pianto che t'i - non - dò, qui sof-fre o-gnun, qui soffre o-gnun del tuo do-
sor-row, and time will re - store, time will re-store, time will restore, time will re-
l'a - ma, che gli è fe - del, che gli è fe - del, ep-pur crudel, ta - cer do-
loves him, but yet they must part, but they must part, but they must part for ev - er -
go-glio fiac-car sa - prò, fiac-car sa-prò, fiac-car sa-prò, fiac-car sa-
punish'd, of that be sure, of that be sure, of that be sure, of that be
pian-to che t'i - non - dò, fa cor, fa cor, qui sof-fre o-gnun del tuo do-
sorrow, and time will re - store, time will re-store, time will restore, time will re-
pian-to che t'i - non - dò, fa cor, fa cor, qui sof-fre o-gnun del tuo do-
sorrow, and time will re - store, time will re-store, time will restore, time will re-
fa cor,
give o'er,
pian-to che t'i - non - dò,
sor-row, and time will re - store,
pian-to che t'i - non - dò,
sor-row, and time will re - store,
pp Wind
pp


ff
ppp
rò, ah t'a - me - rò, io spen-ta an-
more, ah, oh my love, though thou for -
lor, ah fa cor, qui sof - fre o -
store, ah, give o'er, time will re -
n'ho, me - scia - gu - ra - to, ri - mor - so io n'ho, ri - mor - so
morse, a - las! her re-membrance I still must a - dore, oh my re -
lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, qui sof - fre o -
store, ah give o - ver thy sor - row, and time will re - store, time will re -
vrò, so che l'a - ma, che l'a - ma, che gli è fe - del, che gli è fe -
more, ah she loves him, she loves him, but yet they must part, but they must
prò, e che tan - to or - go - glio fiac - ca - re sa - prò, fiac - car sa -
sure, yes, thou soon shalt be pun-ish'd, of that be thou sure, of that be
lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, fa cor, fa
store, ah give o - ver thy sor - row, and time will re - store, time will re -
lor, sì, ra - sciu - ga il pian - to che t'i - non - dò, fa cor, fa
store, ah give o - ver thy sor - row, and time will re - store, time will re -
ah fa cor,
ah, give o'er,
sì, ra - sciu - ga il pian - to che t'i - non - dò,
ah give o - ver thy sor - row, and time will re - store,
sì, ra - sciu - ga il pian - to che t'i - non - dò,
ah give o - ver thy sor - row, and time will re - store,
ff Tutti
pp Wind


pp
cor, pur t'a-me-rò, pur t'a-me-rò, pur
get, still I am thine, thine ev-er-more, thine
gnun, qui sof-fre o-gnun del tuo do-lor, fa
store, time will re-store, time will re-store, time
n'ho, ri-mor-so n'ho, ri-mor-so n'ho, ah sì, che fe-ci! ne sento or-
morse, oh my re-morse, oh my re-morse, oh I have lost her! hopeless of
gnun, qui sof-fre o-gnun del tuo do-lor, fa
store, time will re-store, time will re-store, time
del, ep-pur cru-del, ta-cer do-vrò, ta-
part, but they must part, for ev-er-more, for
prò, fiac-car sa-prò, fiac-car sa-prò, che tan-to or-
sure, of that be sure, of that be sure, thou soon shalt be
cor, qui sof-fre o-gnun del tuo do-lor, ra-sciu-ga il
store, time will re-store, time will re-store, give o-ver thy
cor, qui sof-fre o-gnun del tuo do-lor, ra-sciu-ga il
store, time will re-store, time will re-store, give o-ver thy
fa
time
fa
time
fa
time
Str. & Cor.
Fag.
Cello & C.B.
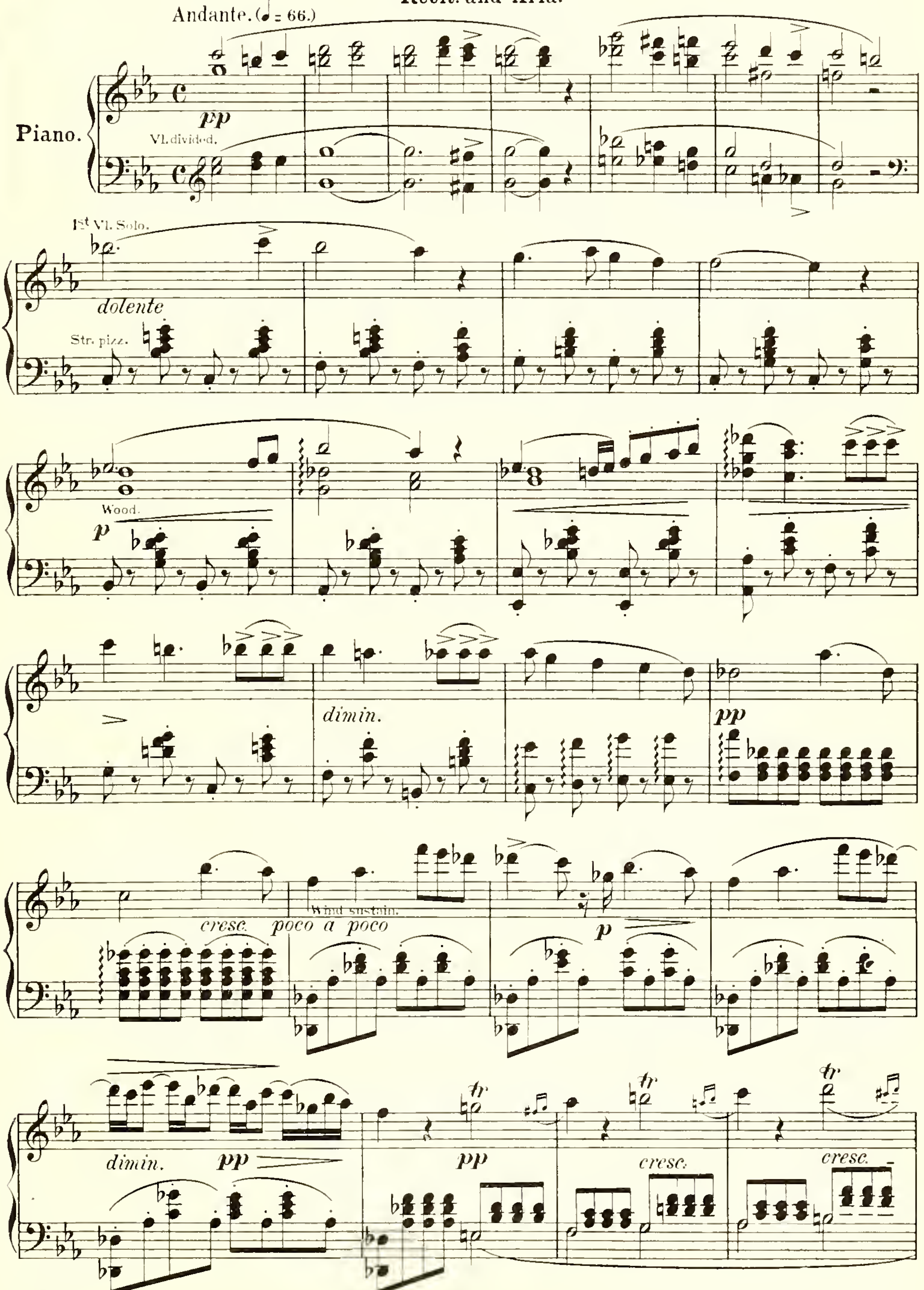


End of the Second Act.
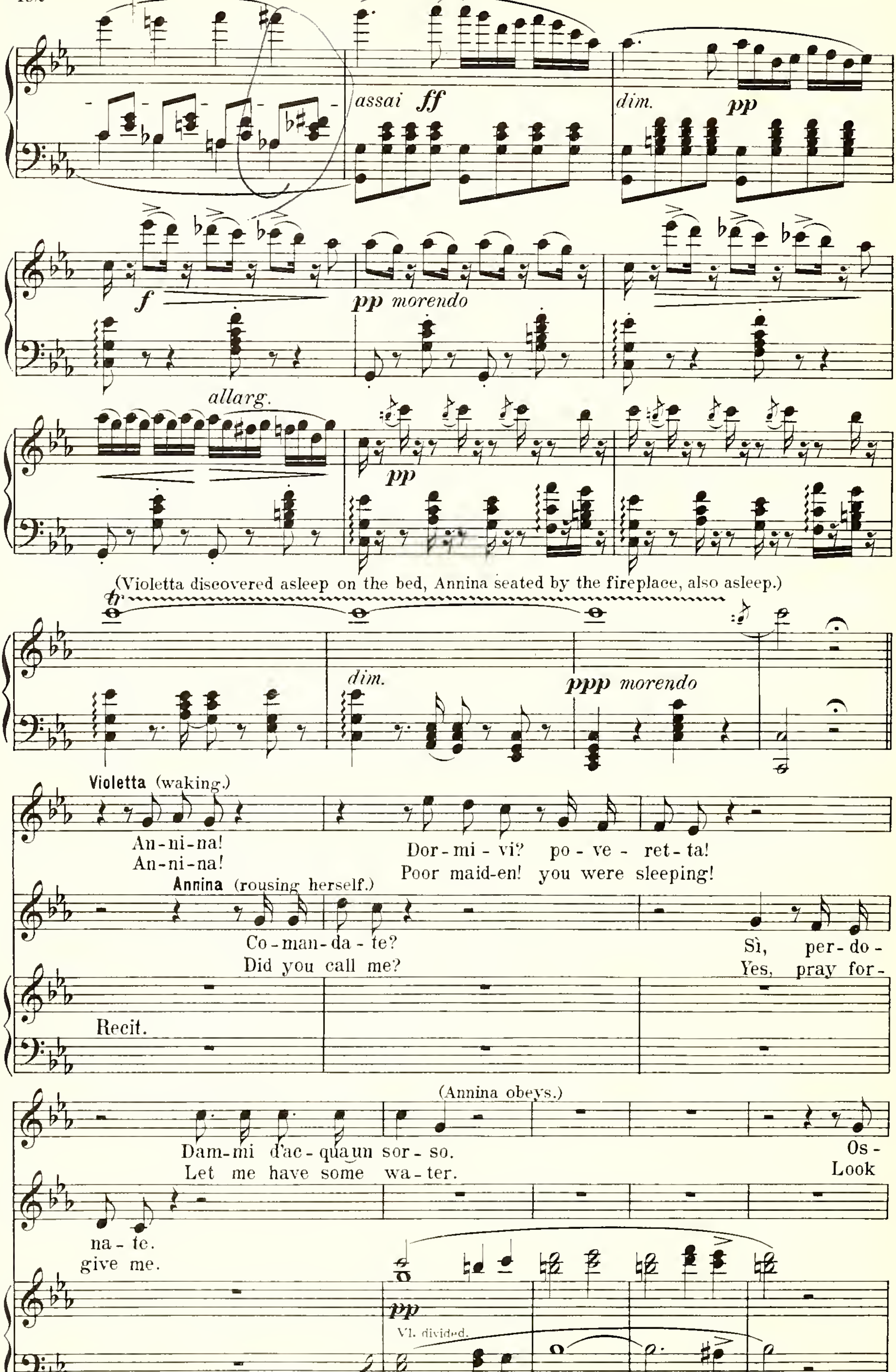
Act III.
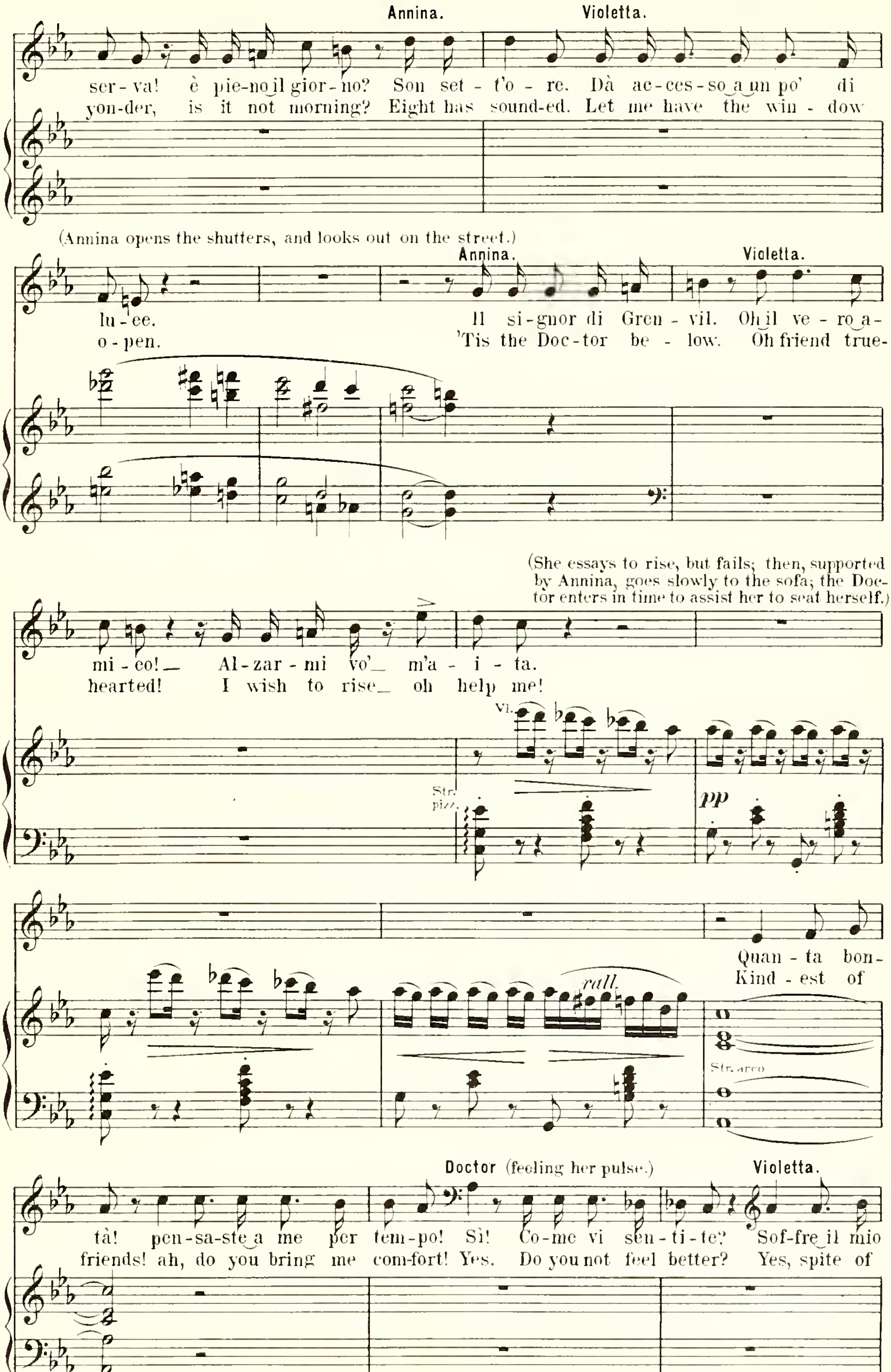
Violetta's bedroom. A bed with curtains half-drawn at the back; window closed by shutters; on a small table by the bed are a decanter with water, a glass, and various medicines. In the centre of the stage is a toilet-table, and beside it a sofa; other furniture; a nightlight is burning. There is a door *L. H.*; fire is in the grate.
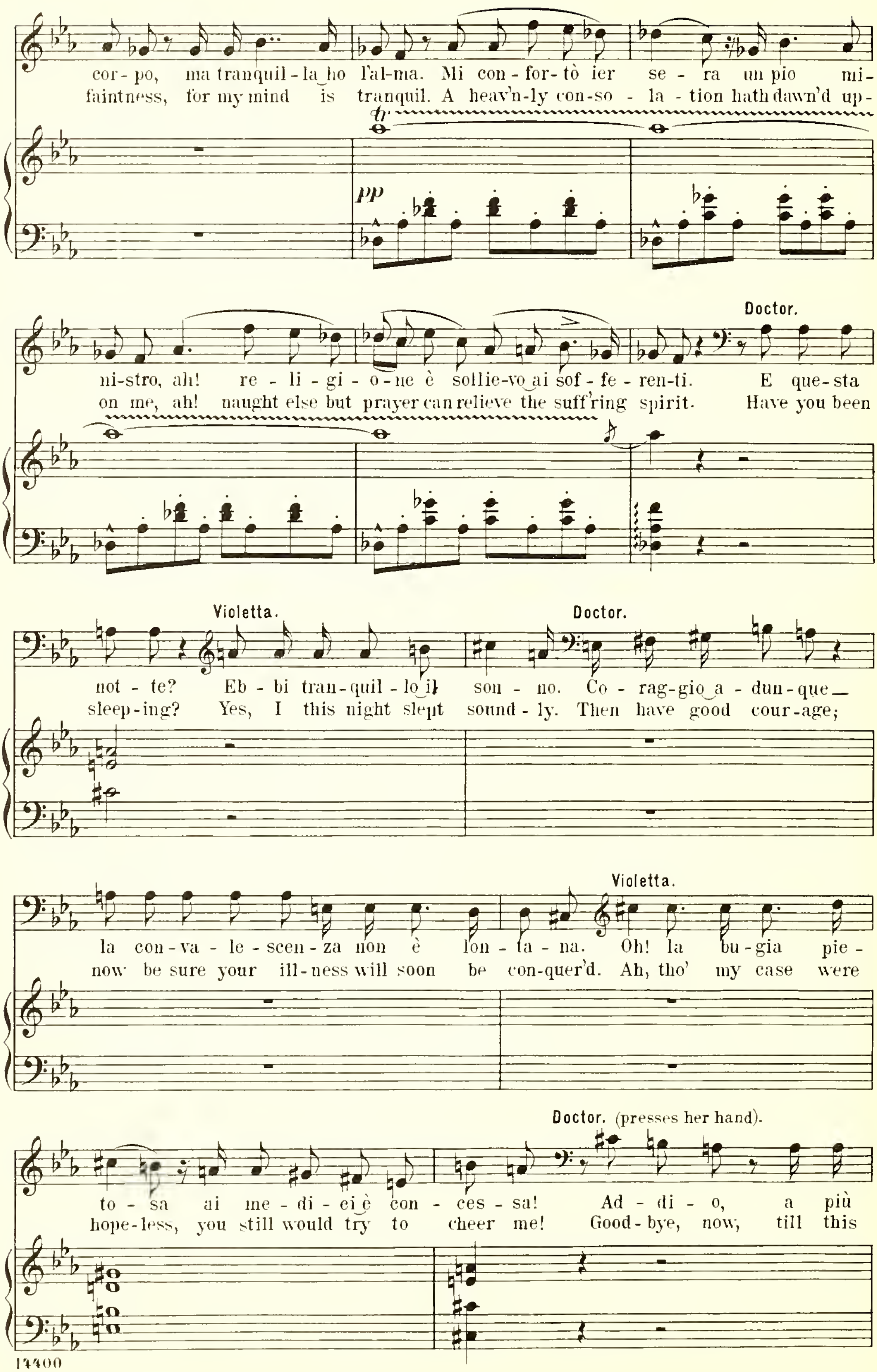
Nº 16. "Addio del passato.,,
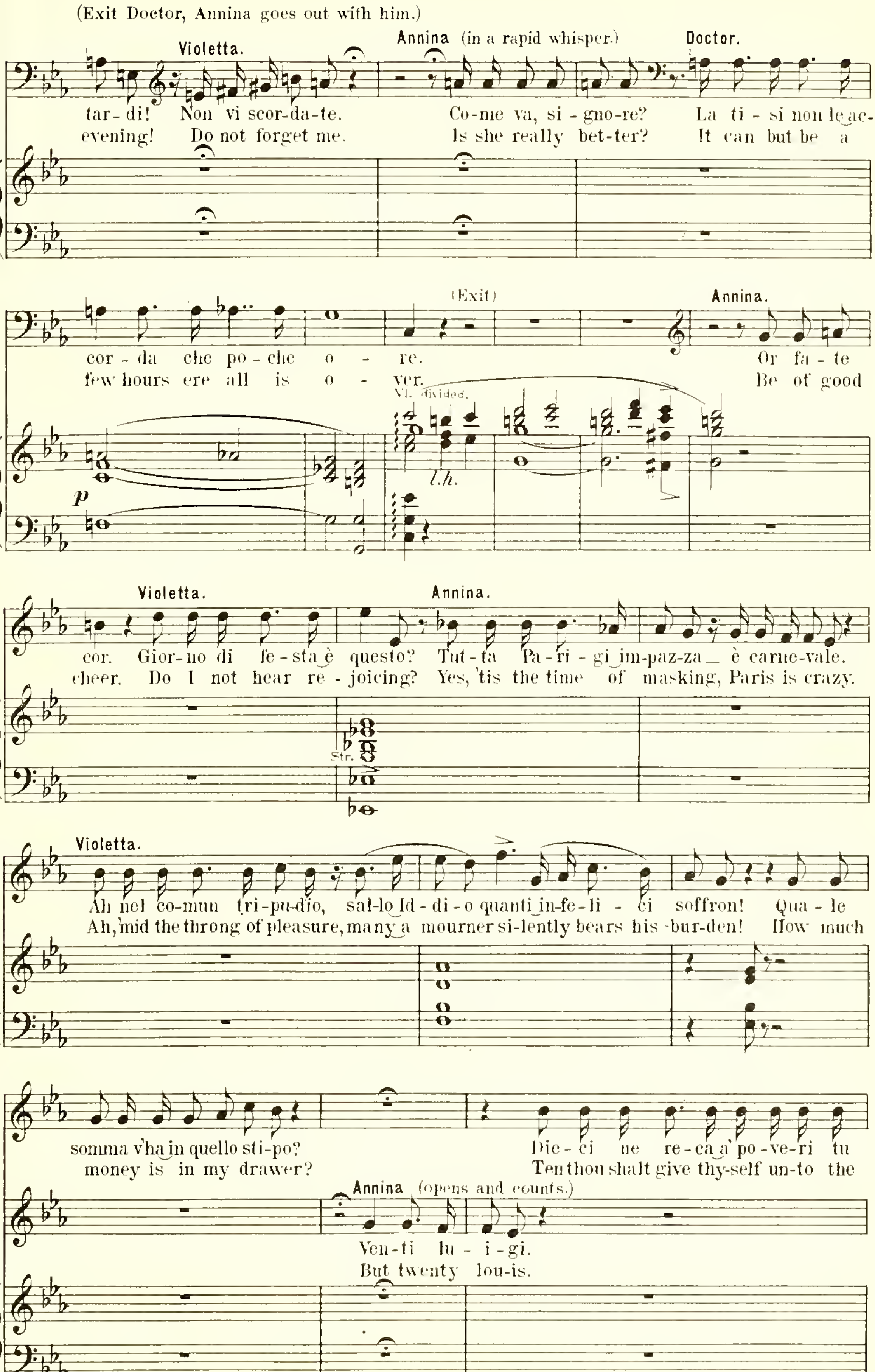
Recit. and Aria.
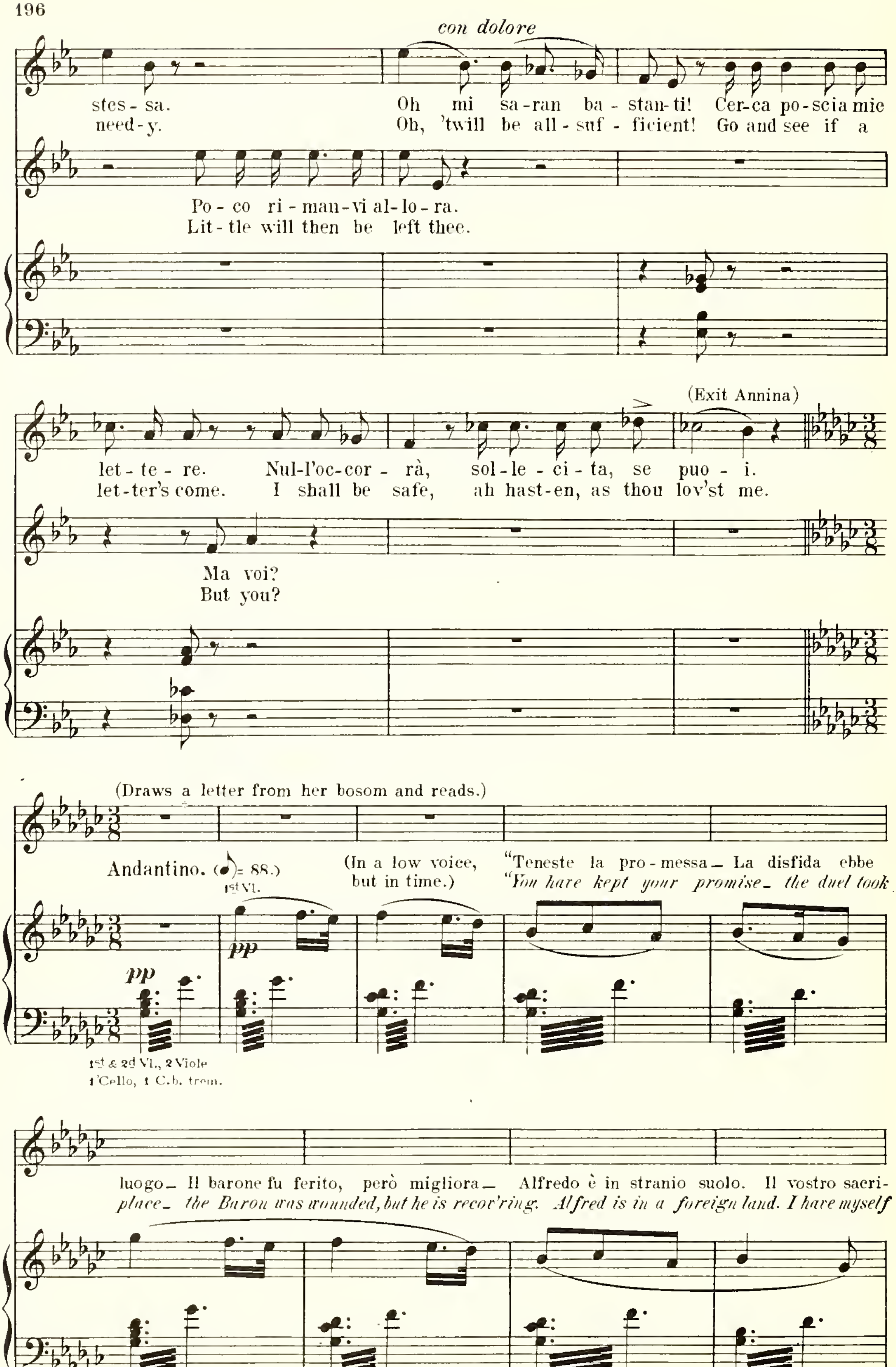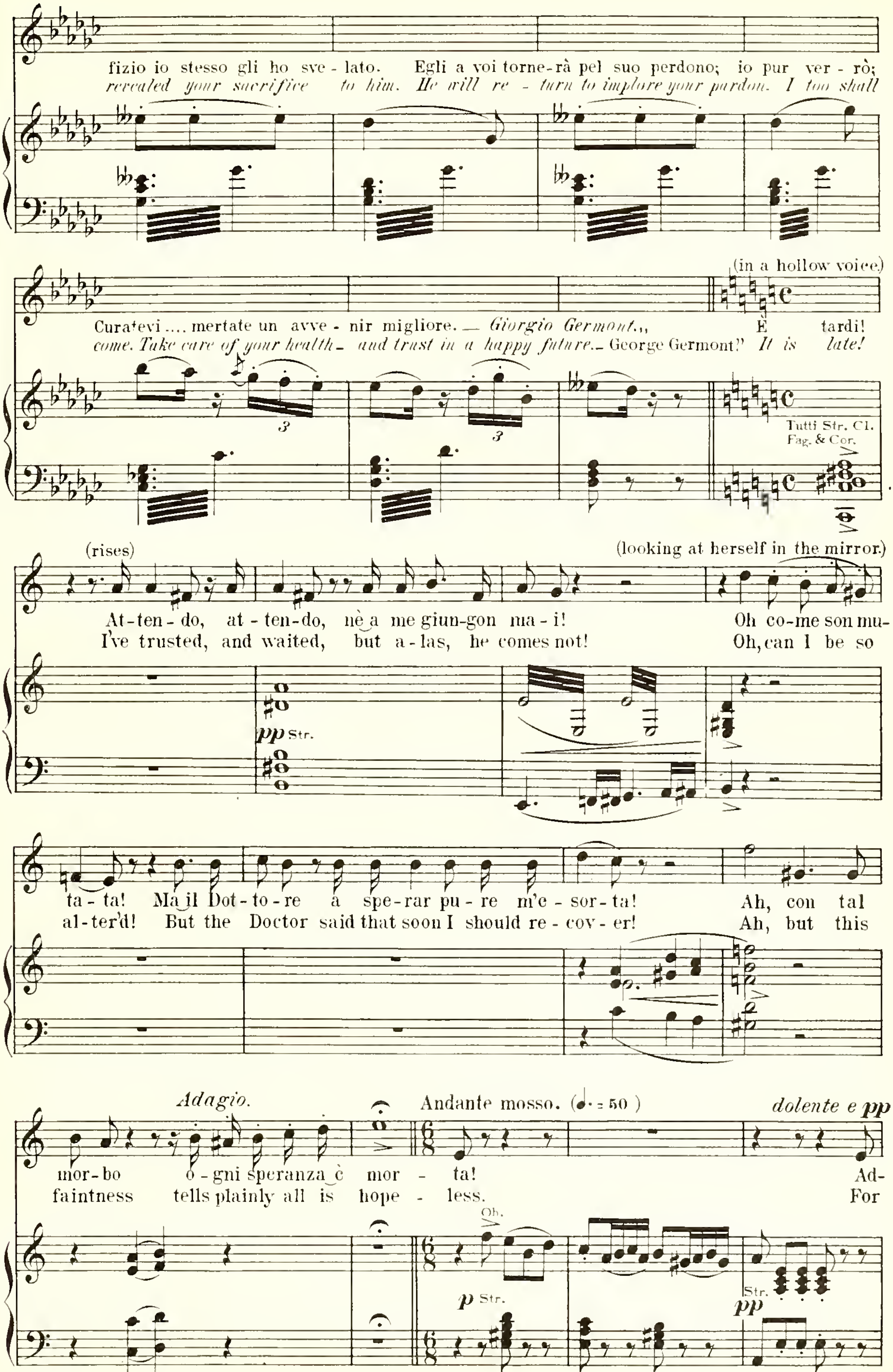



assai ff
dim. pp
f
pp morendo
allarg.
pp
(Violetta discovered asleep on the bed, Annina seated by the fireplace, also asleep.)
dim.
ppp morendo
Violetta (waking.)
An-ni-na! Dor-mi-vi? po-ve-ret-ta!
An-ni-na! Poor maid-en! you were sleeping!
Annina (rousing herself.)
Co-man-da-te? Sì, per-do-na-te.
Did you call me? Yes, pray for-give me.
Recit.
(Annina obeys.)
Dam-mi d'acqua un sor-so. Os-
Let me have some wa-ter. Look
pp
Vl. divided.
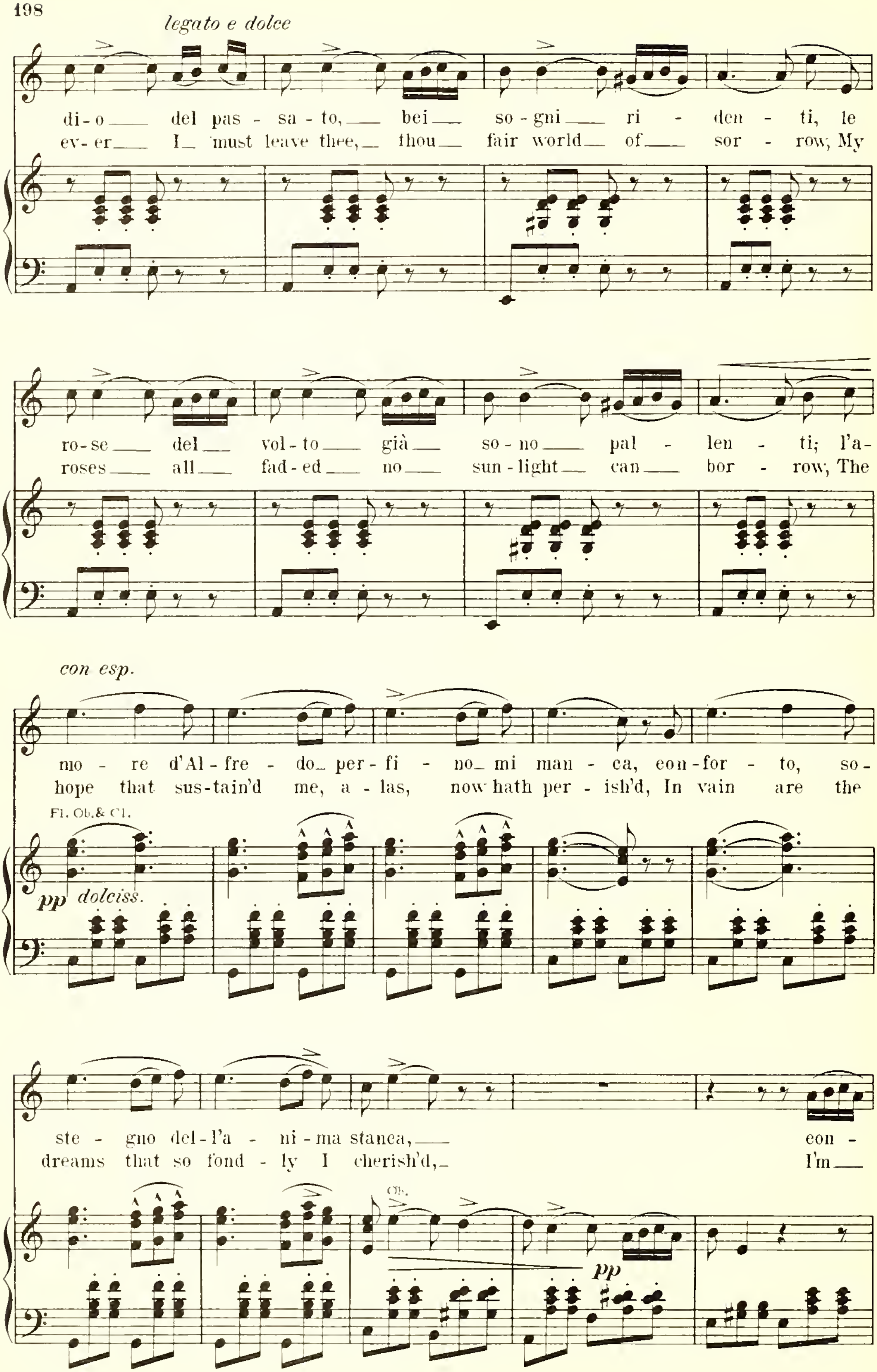

Annina.
Violetta.
ser-va! è pie-no il gior-no? Son set-t'o-re. Dà ac-ces-so a un po' di
yon-der, is it not morning? Eight has sound-ed. Let me have the win-dow
(Annina opens the shutters, and looks out on the street.)
Annina.
Violetta.
lu-ce. Il si-gnor di Gren-vil. Oh il ve-ro a-
o-pen. 'Tis the Doc-tor be-low. Oh friend true-
(She essays to rise, but fails; then, supported by Annina, goes slowly to the sofa; the Doctor enters in time to assist her to seat herself.)
mi-co! Al-zar-mi vo' m'a-i-ta.
hearted! I wish to rise oh help me!
Vl.
Str. pizz.
pp
rall.
Str. arco
Quan-ta bon-
Kind-est of
Doctor (feeling her pulse.)
Violetta.
tà! pen-sa-ste a me per tem-po! Sì! Co-me vi sen-ti-te? Sof-fre il mio
friends! ah, do you bring me comfort! Yes. Do you not feel better? Yes, spite of
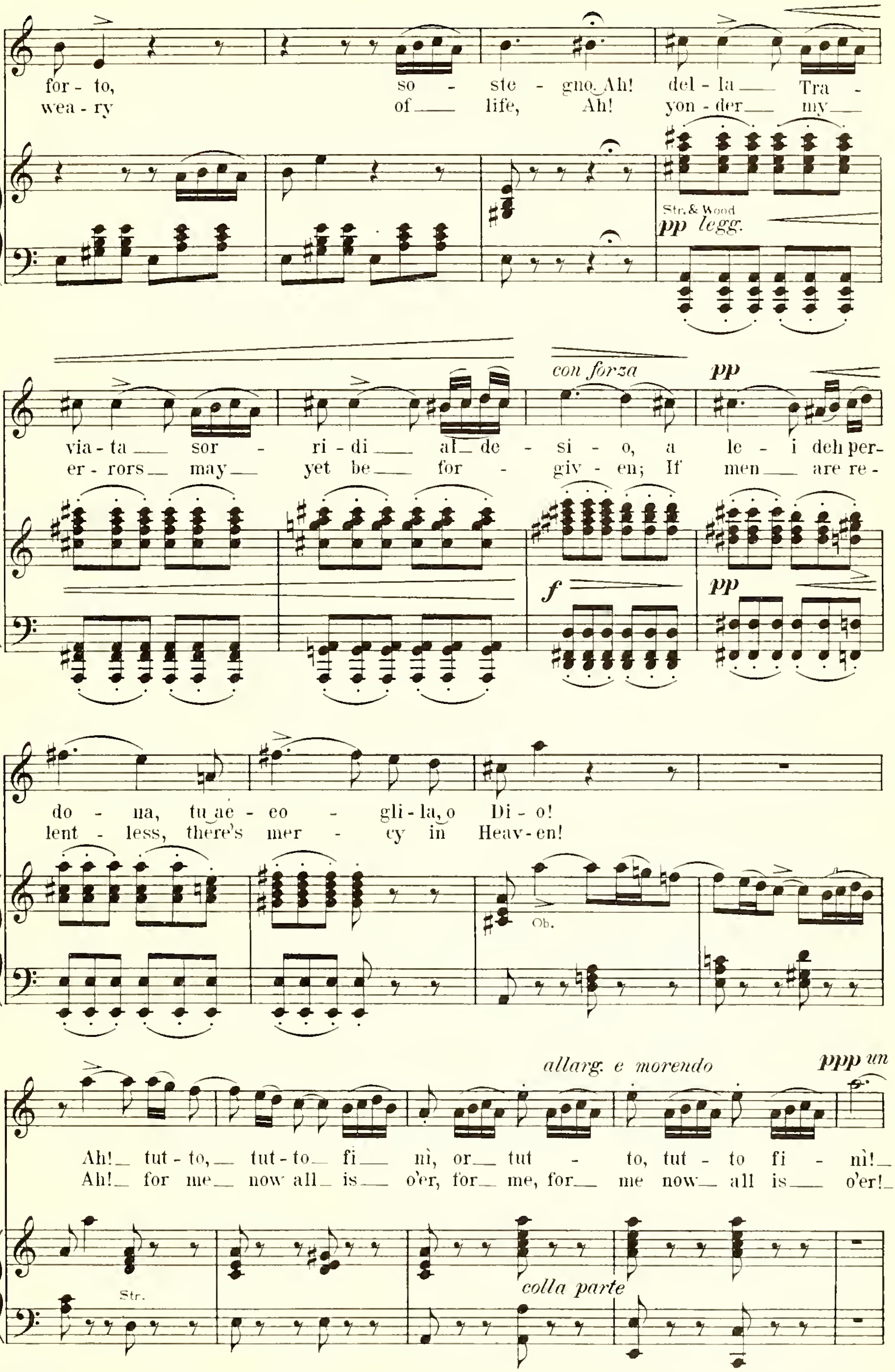

cor - po, ma tranquil - la ho l'al-ma. Mi con - for - tò ier se - ra un pio mi-
faintness, for my mind is tranquil. A heav'n-ly con-so - la - tion hath dawn'd up-
pp
ni-stro, ah! re - li - gi - o - ne è sollie-vo ai sof - fe - ren-ti.
on me, ah! naught else but prayer can relieve the suff'ring spirit.
Doctor.
E que-sta
Have you been
not - te?
sleep-ing?
Violetta.
Eb - bi tran-quil - lo il son - no.
Yes, I this night slept sound - ly.
Doctor.
Co - rag-gio a - dun-que
Then have good cour-age;
la con-va - le - scen - za non è lon - ta - na.
now be sure your ill-ness will soon be con-quer'd.
Violetta.
Oh! la bu - gia pie -
Ah, tho' my case were
to - sa ai me - di - ci è con - ces - sa!
hope-less, you still would try to cheer me!
Doctor. (presses her hand).
Ad - di - o, a più
Good - bye, now, till this
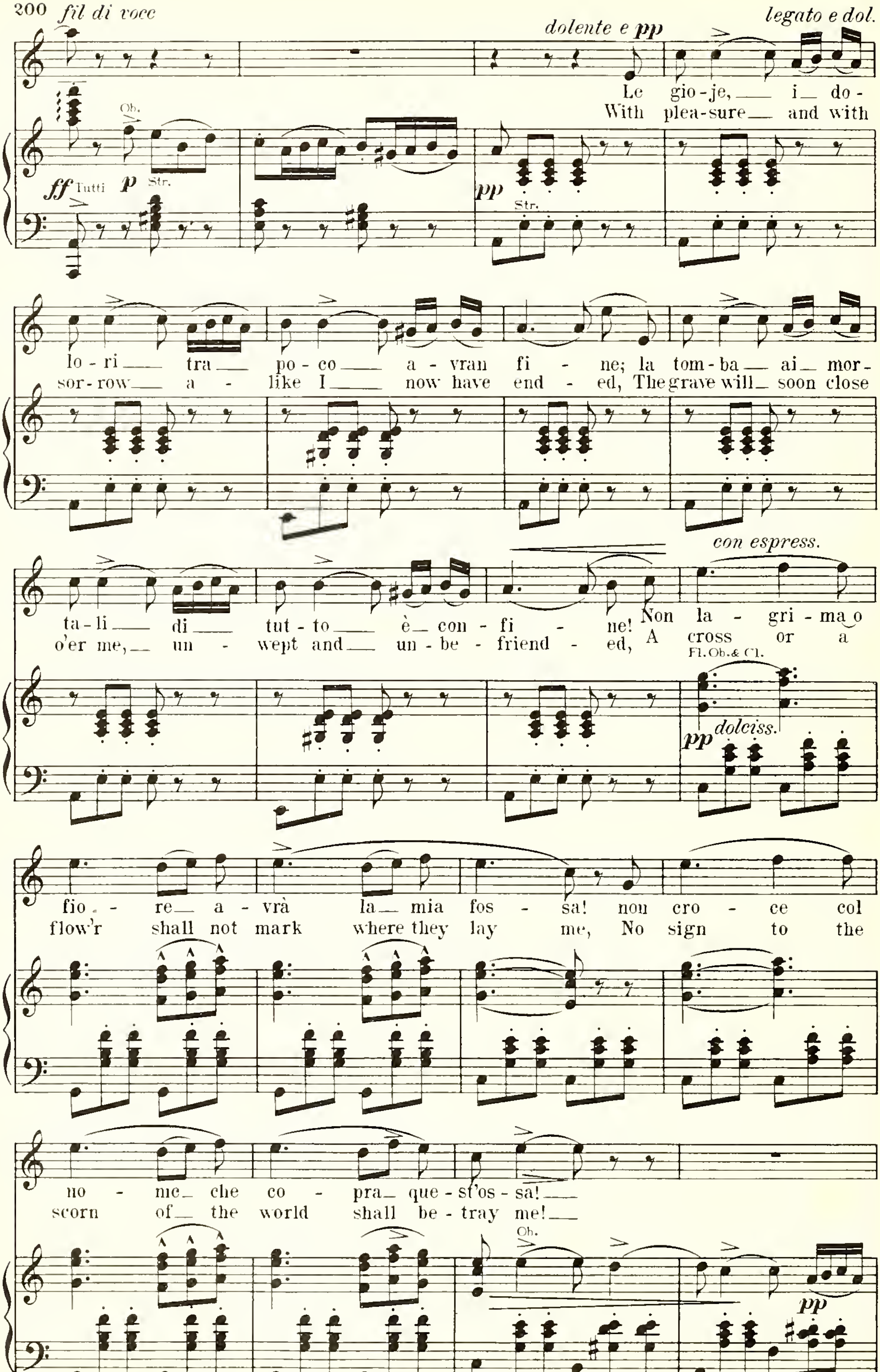

(Exit Doctor, Annina goes out with him.)
Violetta.
Annina (in a rapid whisper.)
Doctor.
tar-di! Non vi scor-da-te. Co-me va, si-gno-re? La ti-si non le ac-
evening! Do not forget me. Is she really bet-ter? It can but be a
cor-da che po-che o-re.
few hours ere all is o-ver.
(Exit)
Vl. divided.
l.h.
p
Annina.
Or fa-te
Be of good
Violetta.
cor. Gior-no di fe-sta è questo?
cheer. Do I not hear re-joicing?
Annina.
Tut-ta Pa-ri-gi im-paz-za è carne-vale.
Yes, 'tis the time of masking, Paris is crazy.
Str.
Violetta.
Ah nel co-mun tri-pu-dio, sal-lo Id-di-o quanti in-fe-li-ci soffron! Qua-le
Ah, mid the throng of pleasure, many a mourner si-lently bears his bur-den! How much
somma v'ha in quello sti-po?
money is in my drawer?
Annina (opens and counts.)
Ven-ti lu-i-gi.
But twenty lou-is.
Die-ci ne re-ca a' po-ve-ri tu
Ten thou shalt give thy-self un-to the
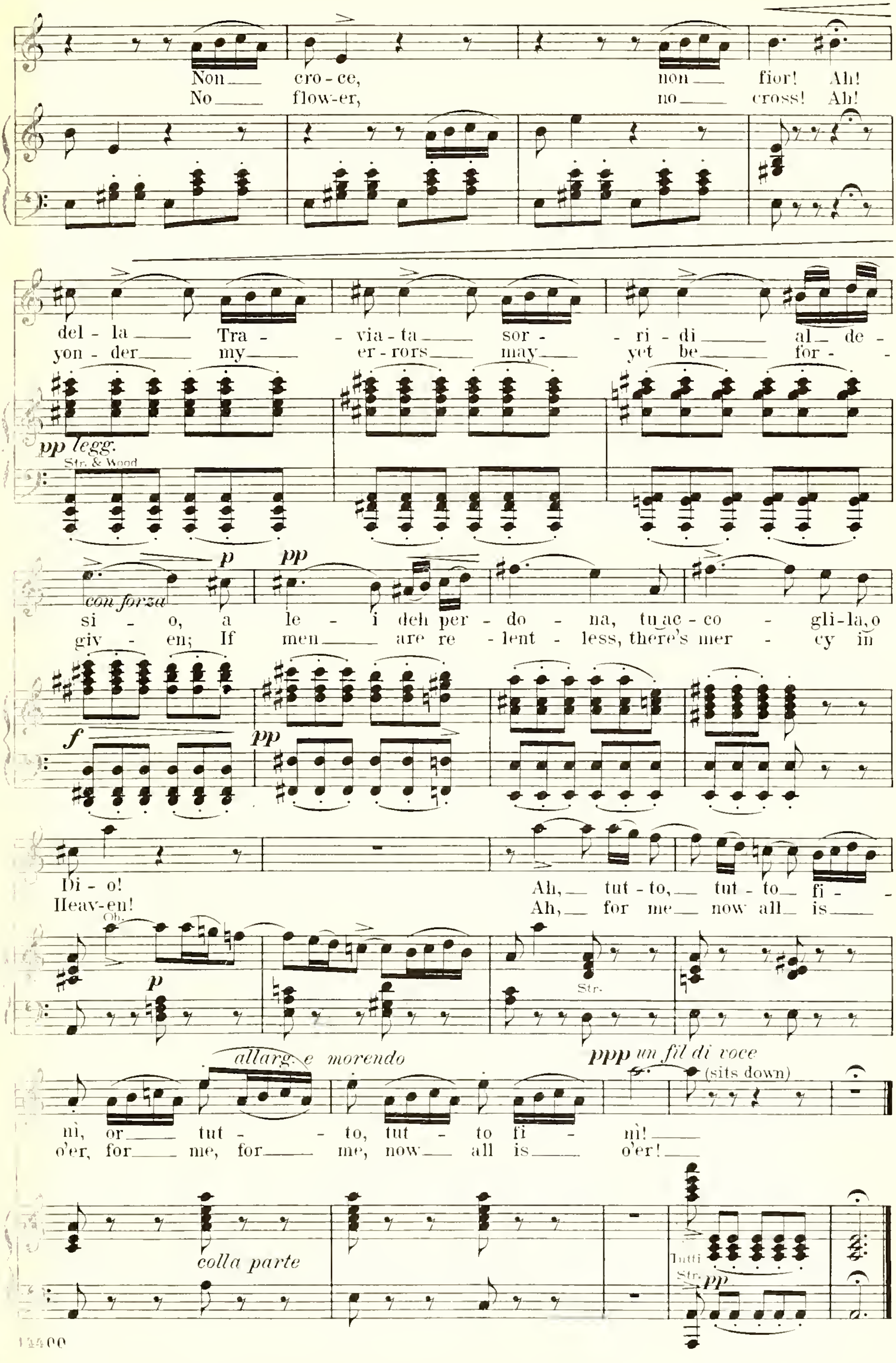

con dolore
stes - sa. Oh mi sa-ran ba - stan-ti! Cer-ca po-scia mie
need-y. Oh, 'twill be all - suf - ficient! Go and see if a
Po - co ri - man-vi al-lo-ra.
Lit - tle will then be left thee.
(Exit Annina)
let - te - re. Nul-l'oc-cor - rà, sol-le - ci - ta, se puo - i.
let-ter's come. I shall be safe, ah hast-en, as thou lov'st me.
Ma voi?
But you?
(Draws a letter from her bosom and reads.)
Andantino. (♪= 88.)
1st Vl.
pp
(In a low voice, but in time.)
"Teneste la pro-messa_ La disfida ebbe
"You have kept your promise_ the duel took
1st & 2d Vl., 2 Viole
1 Cello, 1 C.b. trem.
luogo_ Il barone fu ferito, però migliora_ Alfredo è in stranio suolo. Il vostro sacri-
place_ the Baron was wounded, but he is recov'ring. Alfred is in a foreign land. I have myself


fizio io stesso gli ho sve - lato. Egli a voi torne-rà pel suo perdono; io pur ver - rò;
revealed your sacrifice to him. He will re - turn to implore your pardon. I too shall
(in a hollow voice)
Curatevi.... mertate un avve - nir migliore. — Giorgio Germont." È tardi!
come. Take care of your health - and trust in a happy future.— George Germont." It is late!
Tutti Str. Cl. Fag. & Cor.
(rises)
(looking at herself in the mirror)
At-ten-do, at-ten-do, nè a me giun-gon ma-i! Oh co-me son mu-
I've trusted, and waited, but a-las, he comes not! Oh, can I be so
pp Str.
ta-ta! Ma il Dot-to-re a spe-rar pu-re m'e-sor-ta! Ah, con tal
al-ter'd! But the Doctor said that soon I should re-cov-er! Ah, but this
Adagio.
Andante mosso. (♩. = 50)
dolente e pp
mor-bo o-gni speranza è mor - ta! Ad-
faintness tells plainly all is hope - less. For
Ob.
p Str.
Str.
pp


legato e dolce
di-o del pas - sa - to, bei so-gni ri - den - ti, le
ev-er I must leave thee, thou fair world of sor - row, My
ro-se del vol-to già so-no pal - len - ti; l'a-
roses all fad-ed no sun-light can bor - row, The
con esp.
mo - re d'Al-fre - do per-fi - no mi man - ca, con-for - to, so-
hope that sus-tain'd me, a - las, now hath per - ish'd, In vain are the
Fl. Ob.& Cl.
pp dolciss.
ste - gno del-l'a - ni-ma stanca, con -
dreams that so fond - ly I cherish'd, I'm
Ob.
pp
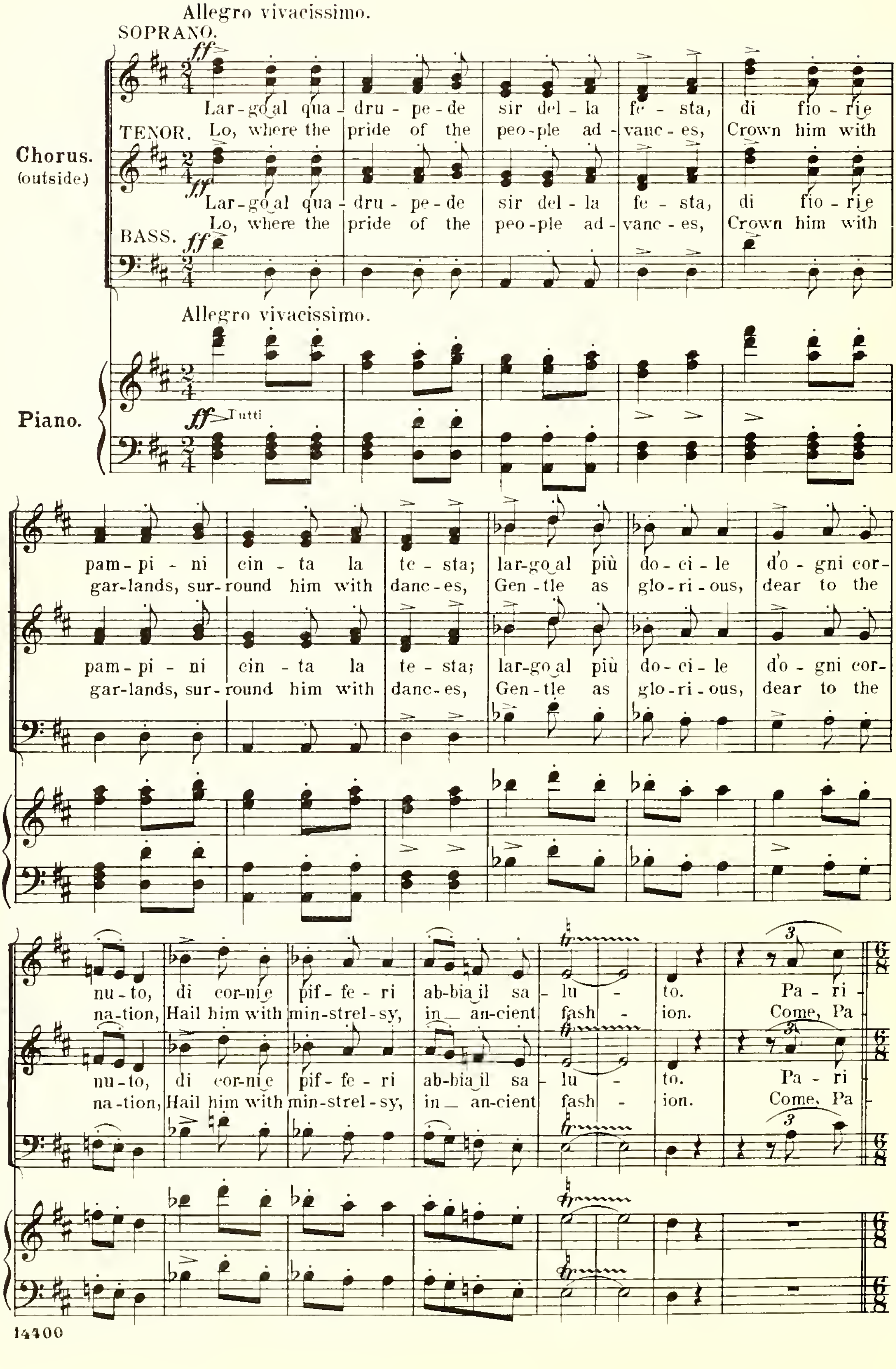

for - to, so - ste - gno. Ah! del - la Tra -
wea - ry of life, Ah! yon - der my
Str. & Wood
pp legg.
con forza
pp
via - ta sor - ri - di al de - si - o, a le - i deh per-
er - rors may yet be for - giv - en; If men are re-
f
pp
do - na, tu ac - co - gli - la, o Di - o!
lent - less, there's mer - cy in Heav - en!
Ob.
allarg. e morendo
ppp un
Ah! tut - to, tut - to fi - nì, or tut - to, tut - to fi - nì!
Ah! for me now all is o'er, for me, for me now all is o'er!
Str.
colla parte
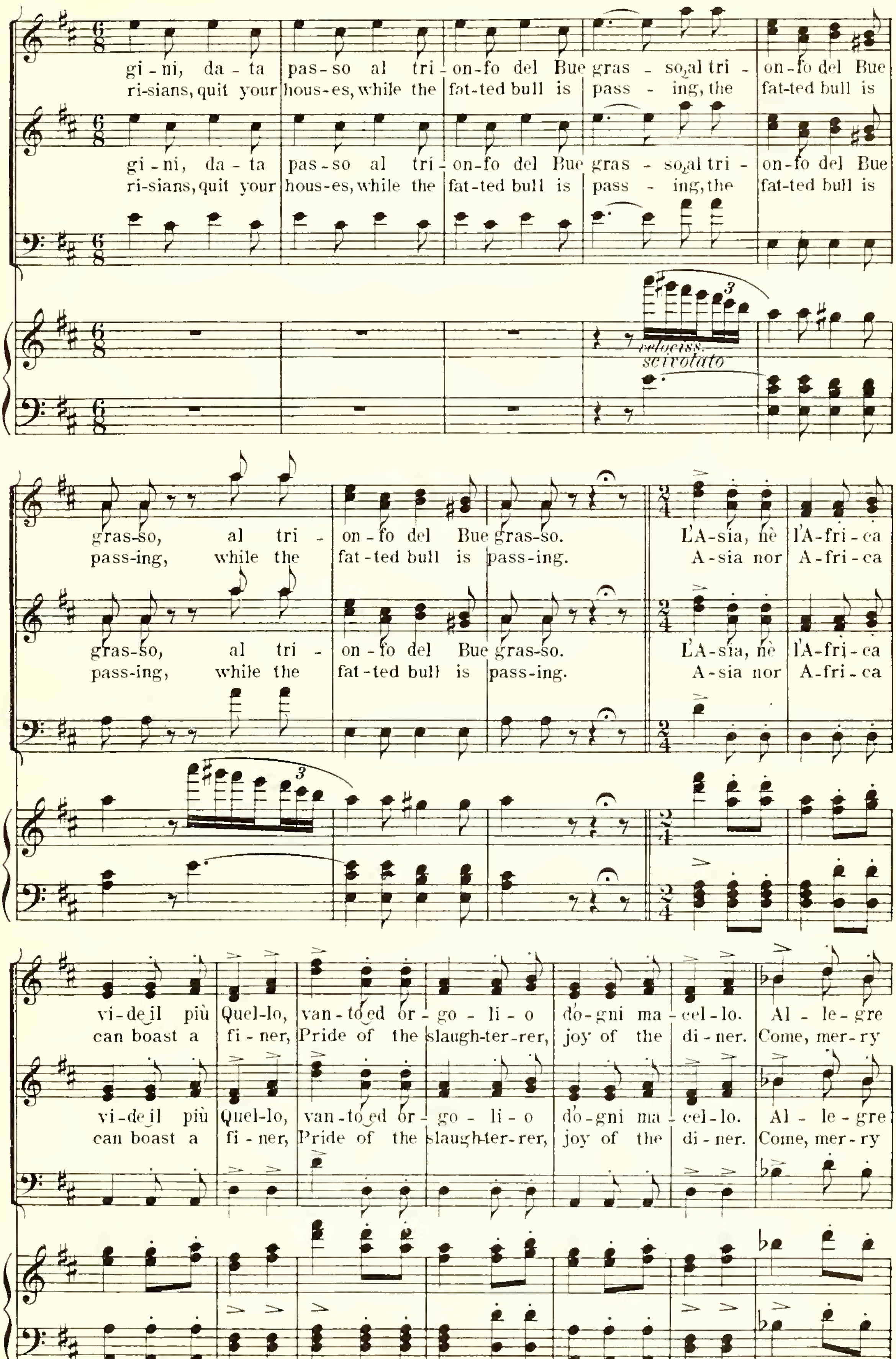

fil di voce
dolente e pp
legato e dol.
Le gio-je, i do-
With plea-sure and with
Ob.
ff Tutti
p Str.
pp
Str.
lo-ri tra po-co a-vran fi - ne; la tom-ba ai mor-
sor-row a - like I now have end - ed, The grave will soon close
con espress.
ta-li di tut-to è con-fi - ne! Non la - gri-ma o
o'er me, un - wept and un-be - friend - ed, A cross or a
Fl.Ob.& Cl.
pp dolciss.
fio - re a-vrà la mia fos - sa! non cro - ce col
flow'r shall not mark where they lay me, No sign to the
no - me che co - pra que-st'os-sa!
scorn of the world shall be-tray me!
Oh.
pp
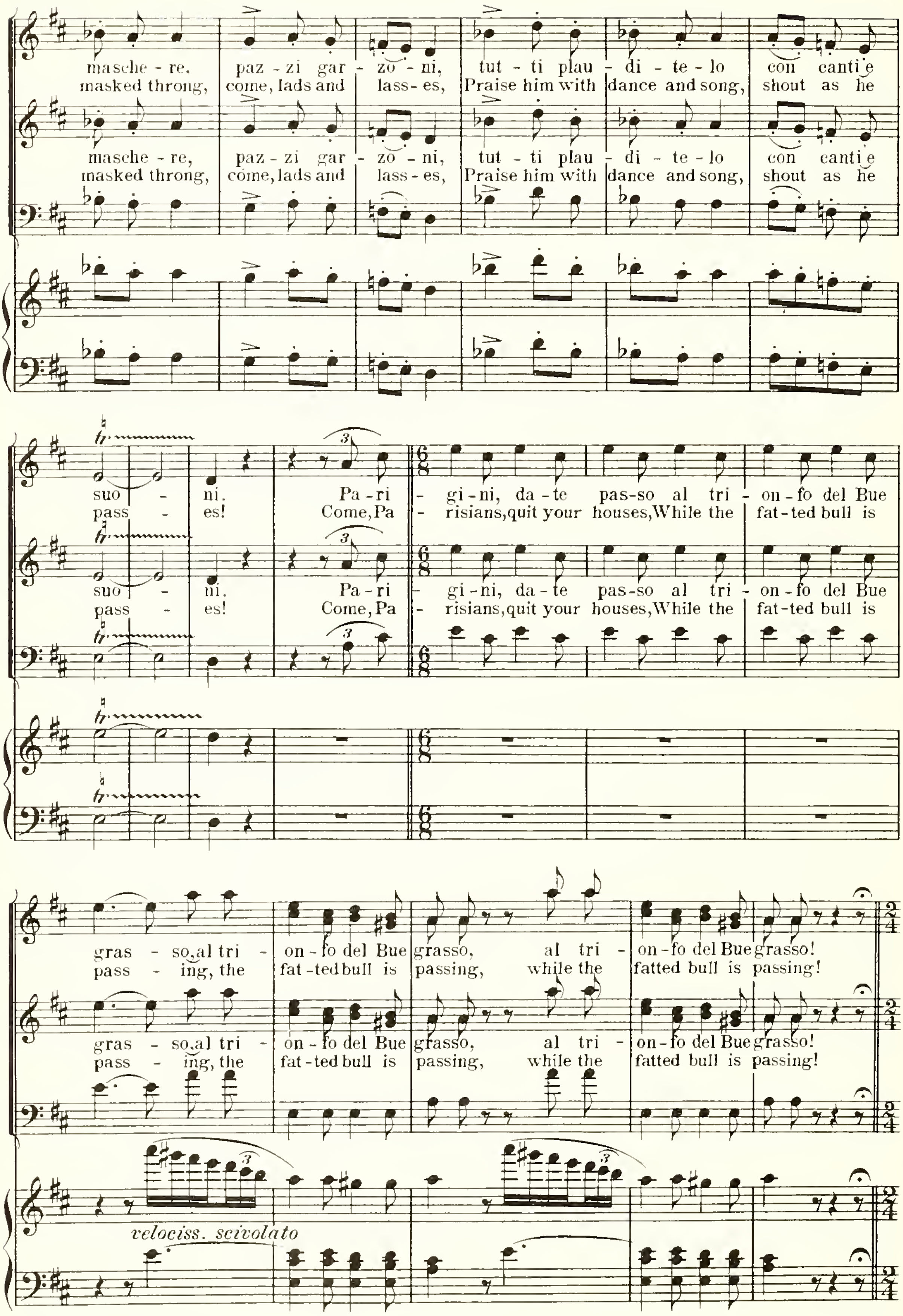

Non croce, non fior! Ah!
No flow-er, no cross! Ah!
della Traviata sorridi al desio, a lei deh perdona, tu accoglila, o Dio!
yonder my errors may yet be forgiven; If men are relentless, there's mercy in Heaven!
pp legg.
Str. & Wood
con forza
Ob.
Ah, tutto, tutto fini, or tutto, tutto fini!
Ah, for me now all is o'er, for me, for me, now all is o'er!
Str.
allarg. e morendo
colla parte
ppp un fil di voce
(sits down)
Tutti
Str.
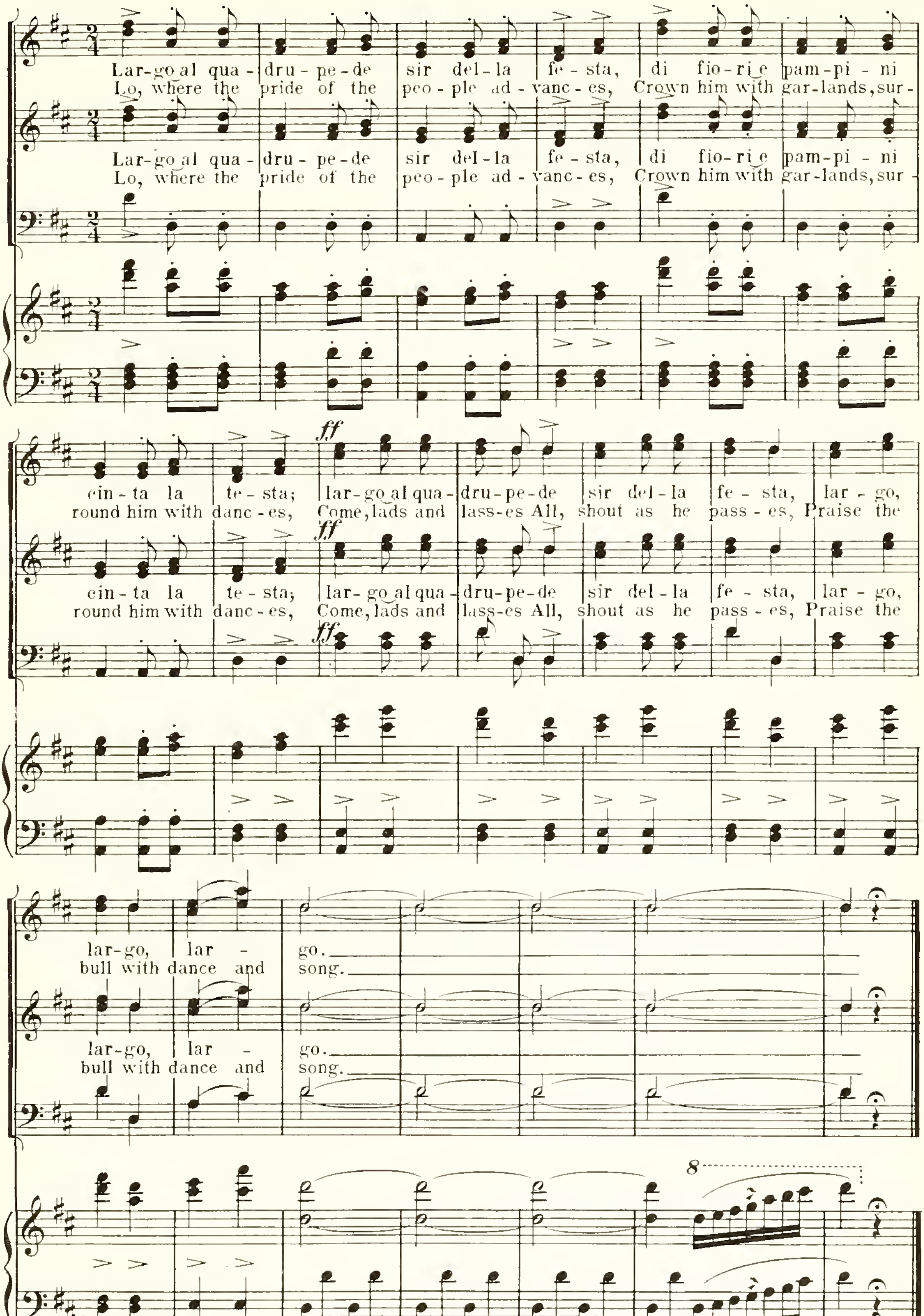
No 17. "Largo al quadrupede.,,

Bacchanal Chorus.
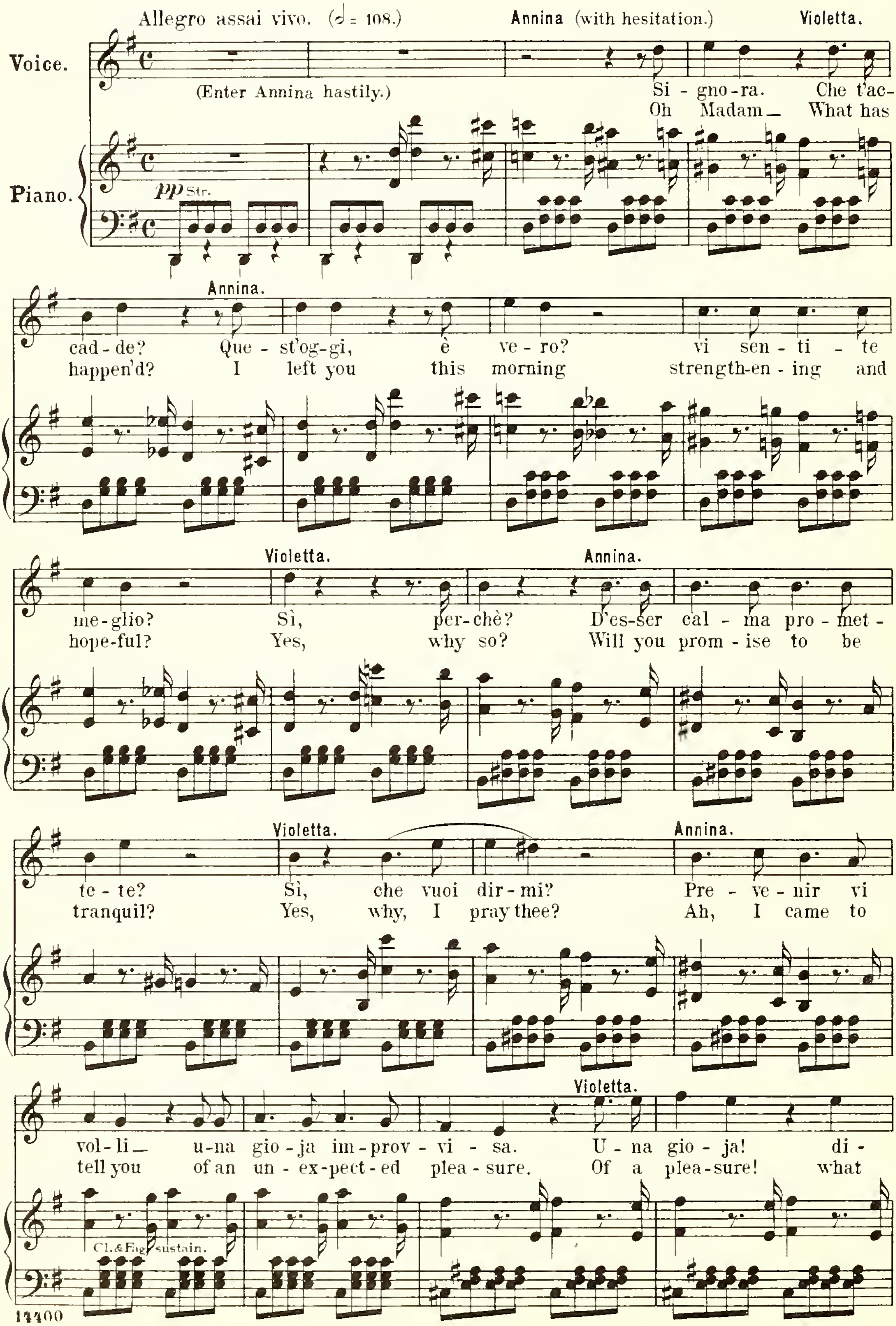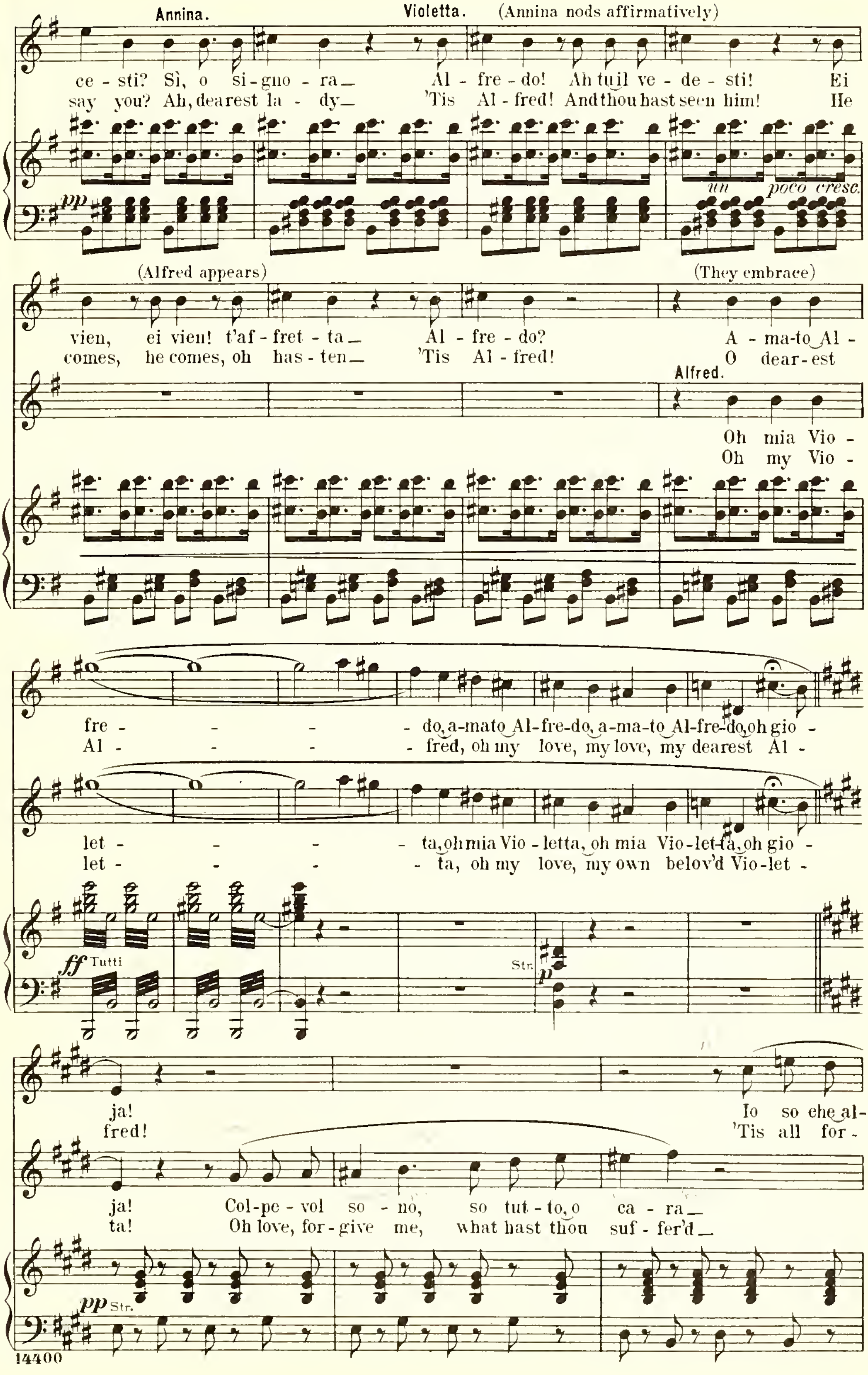



gi-ni, da-ta pas-so al tri-on-fo del Bue gras-so, al tri-on-fo del Bue
ri-sians, quit your hous-es, while the fat-ted bull is pass-ing, the fat-ted bull is
velociss.
scivolato
gras-so, al tri-on-fo del Bue gras-so.
pass-ing, while the fat-ted bull is pass-ing.
L'A-sia, nè l'A-fri-ca vi-de il più Quel-lo, van-to ed or-go-li-o d'o-gni ma-cel-lo. Al-le-gre
A-sia nor A-fri-ca can boast a fi-ner, Pride of the slaugh-ter-rer, joy of the di-ner. Come, mer-ry
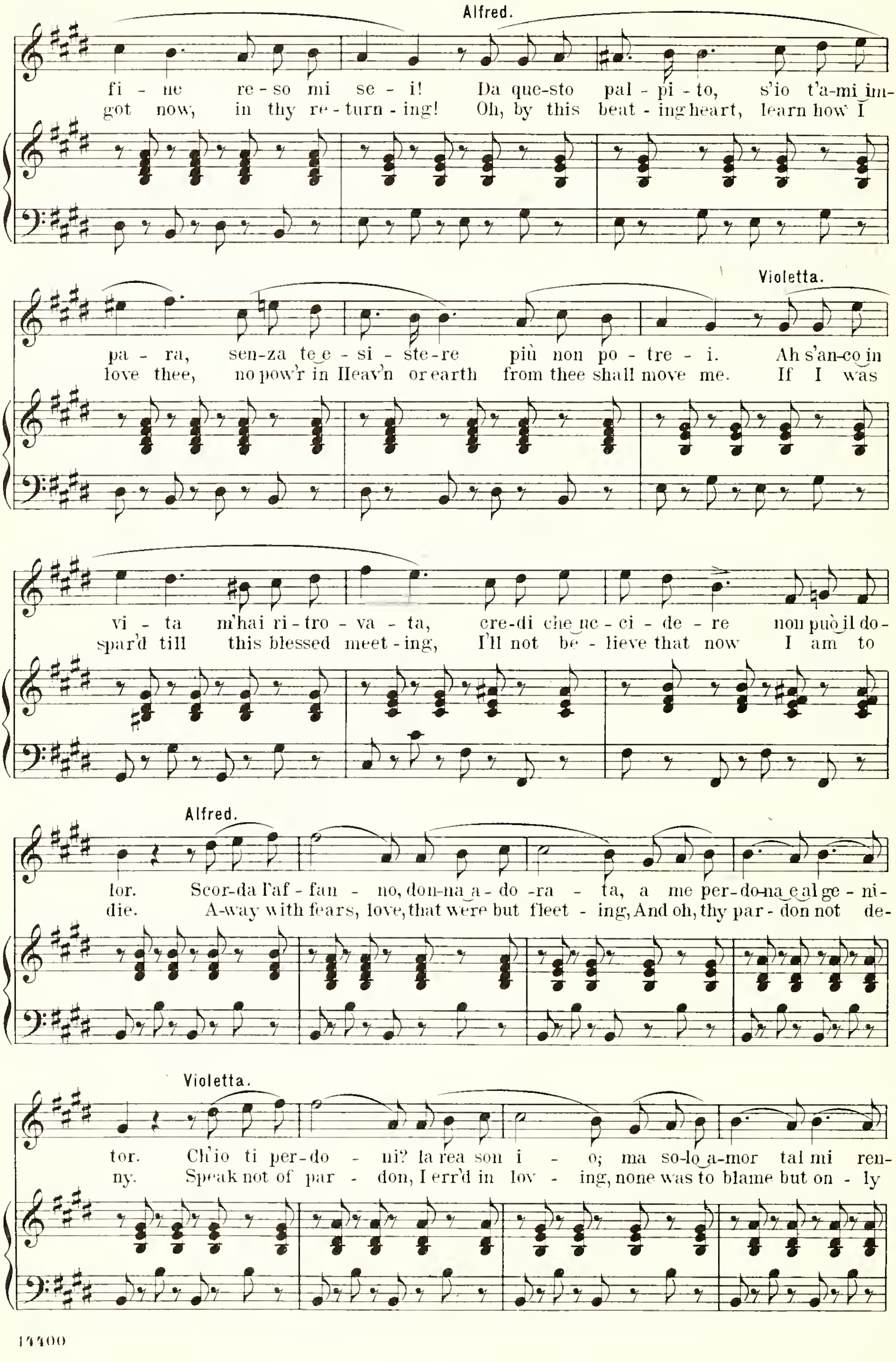

masche - re, paz - zi gar - zo - ni, tut - ti plau - di - te - lo con canti e
masked throng, come, lads and lass - es, Praise him with dance and song, shout as he
masche - re, paz - zi gar - zo - ni, tut - ti plau - di - te - lo con canti e
masked throng, come, lads and lass - es, Praise him with dance and song, shout as he
suo - ni. Pa - ri - gi - ni, da - te pas - so al tri - on - fo del Bue
pass - es! Come, Pa - risians, quit your houses, While the fat - ted bull is
suo - ni. Pa - ri - gi - ni, da - te pas - so al tri - on - fo del Bue
pass - es! Come, Pa - risians, quit your houses, While the fat - ted bull is
gras - so, al tri - on - fo del Bue grasso, al tri - on - fo del Bue grasso!
pass - ing, the fat - ted bull is passing, while the fatted bull is passing!
gras - so, al tri - on - fo del Bue grasso, al tri - on - fo del Bue grasso!
pass - ing, the fat - ted bull is passing, while the fatted bull is passing!
velociss. scivolato
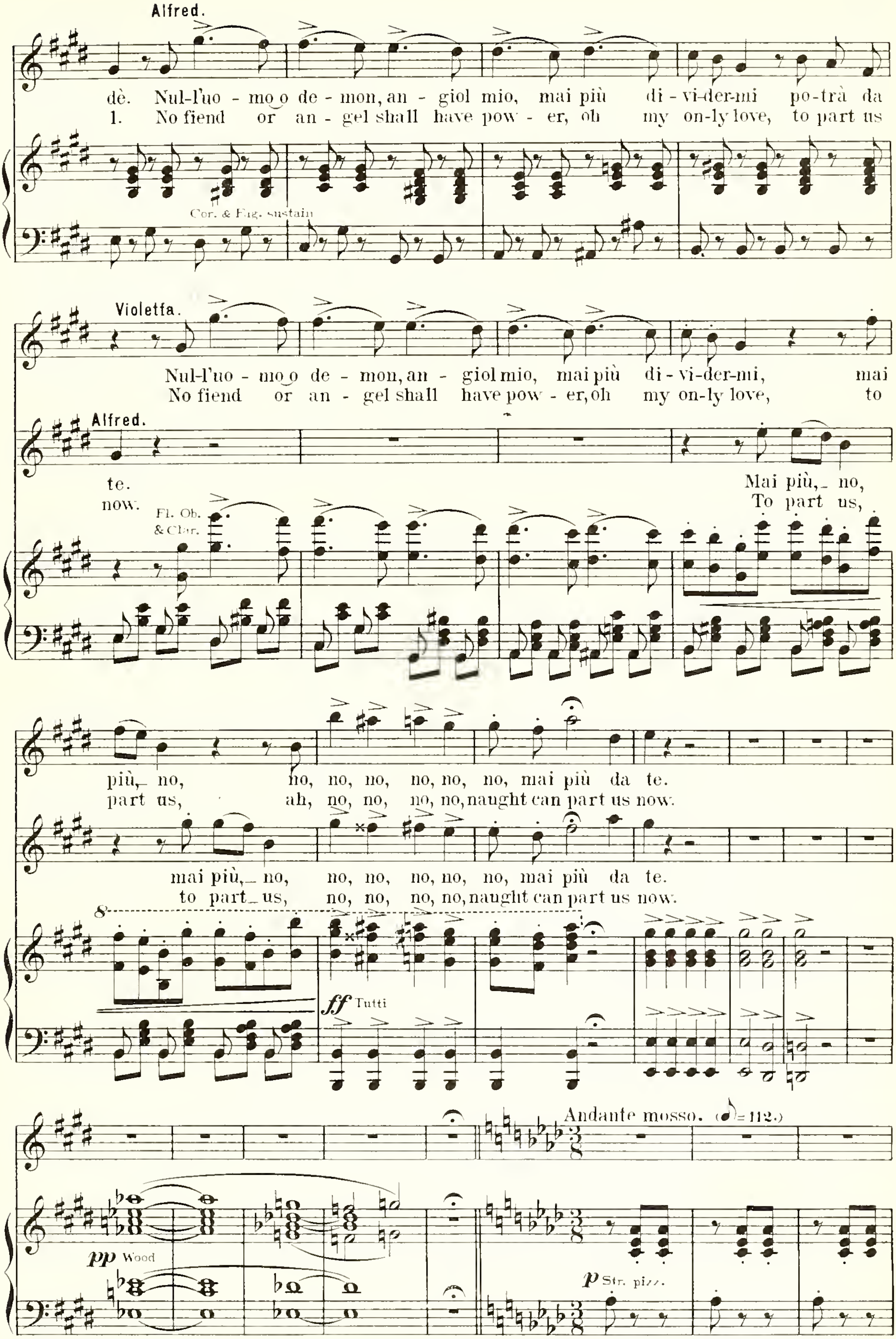

Lar-go al qua-dru-pe-de sir del-la fe-sta, di fio-ri e pam-pi-ni
Lo, where the pride of the peo-ple ad-vanc-es, Crown him with gar-lands, sur-
cin-ta la te-sta; lar-go al qua-dru-pe-de sir del-la fe-sta, lar-go,
round him with danc-es, Come, lads and lass-es All, shout as he pass-es, Praise the
lar-go, lar-go.
bull with dance and song.
ff
8
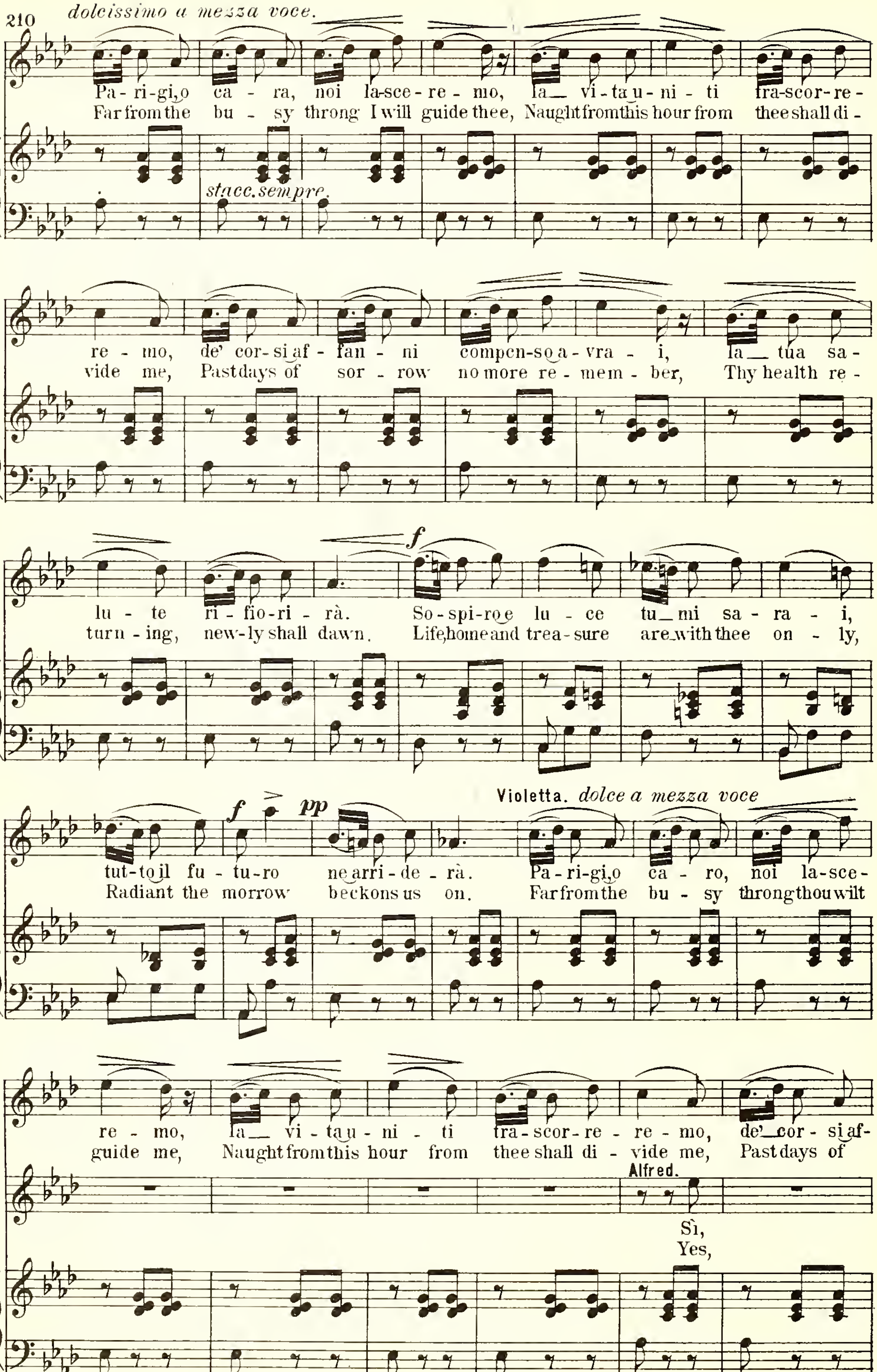
Nº 18. "Parigi, o cara, noi lasceremo.„
Recit. and Duet.
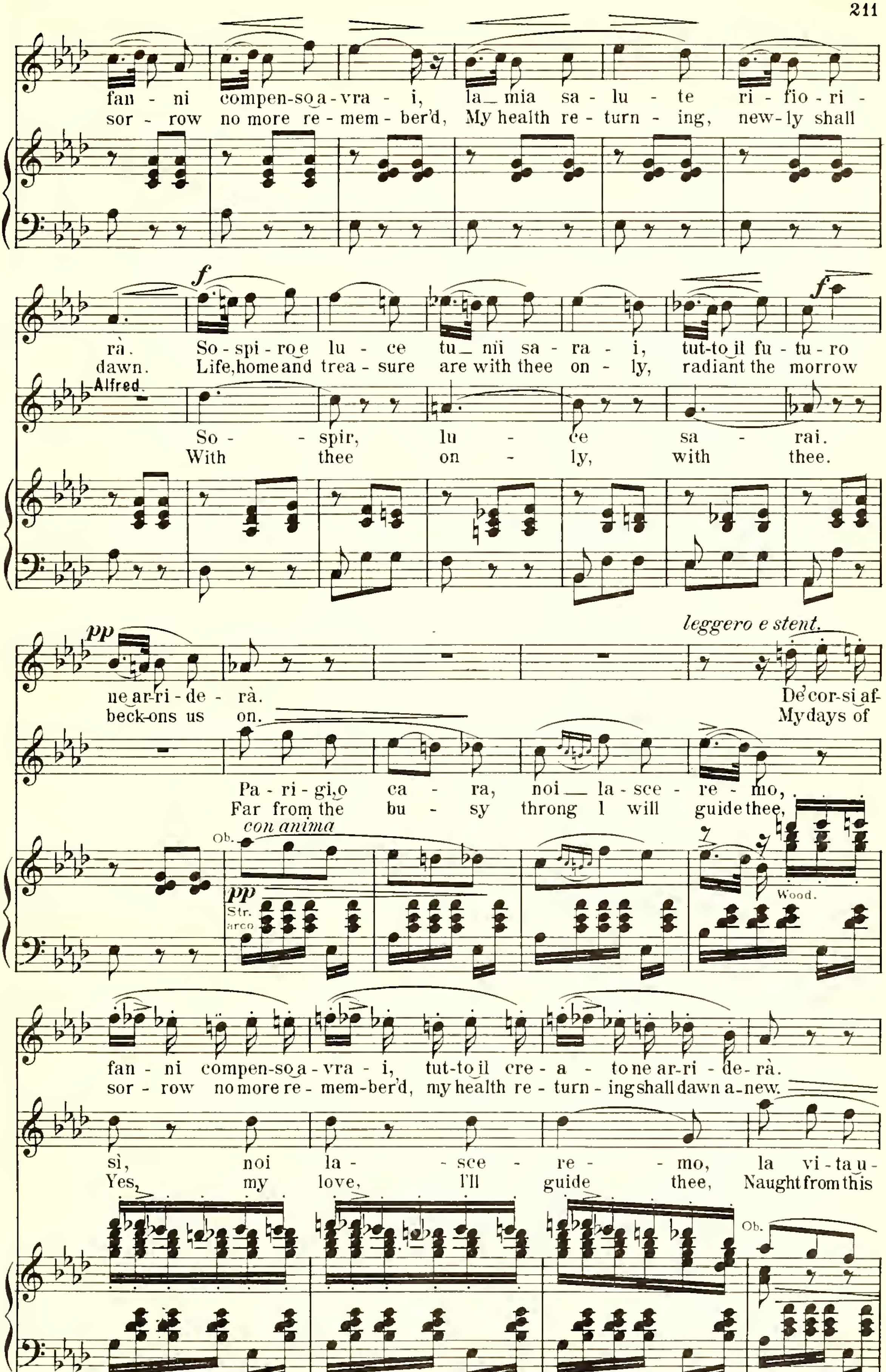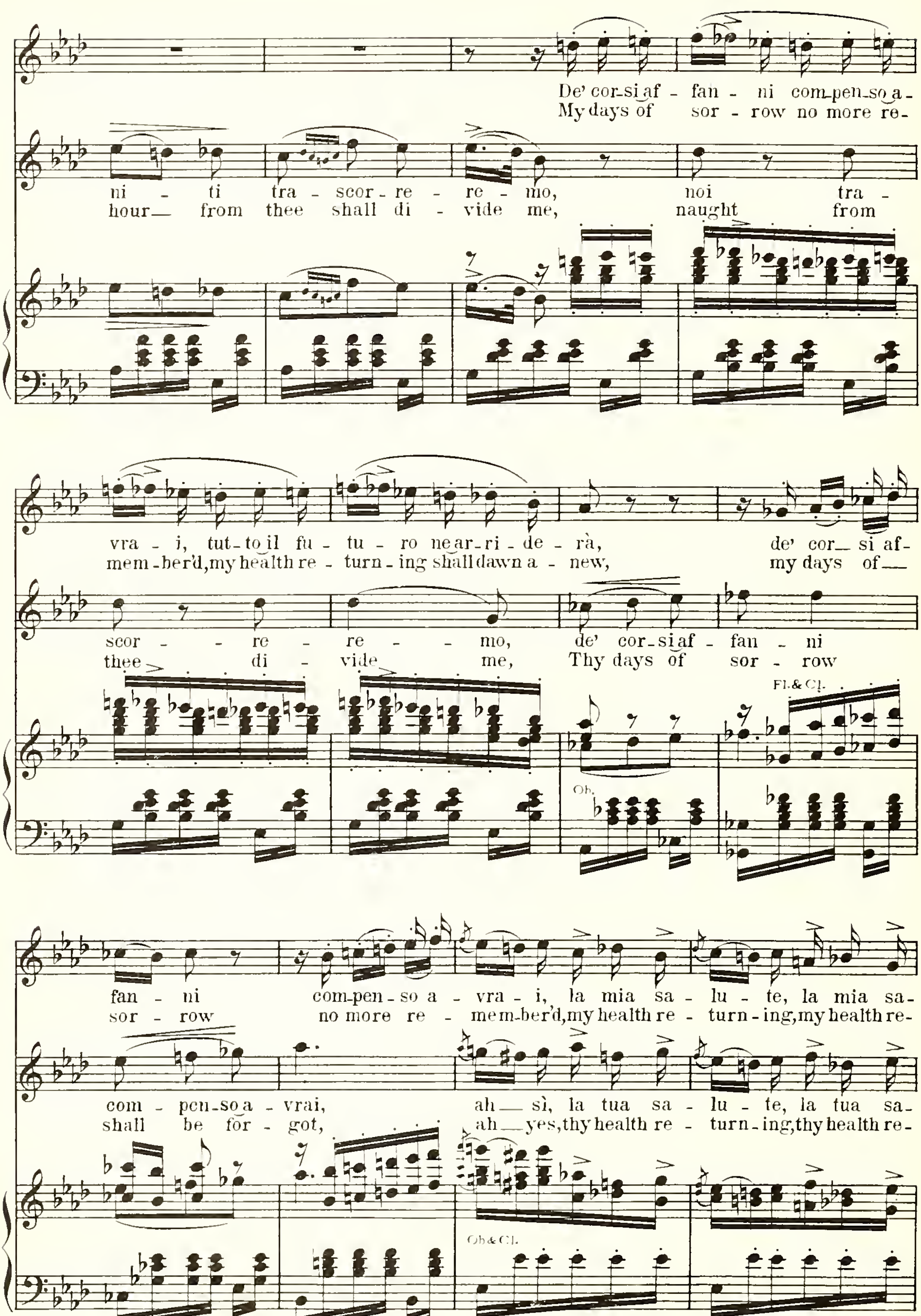



Annina.
Violetta.
(Annina nods affirmatively)
ce - sti? Sì, o si - gno - ra _ Al - fre - do! Ah tu il ve - de - sti! Ei
say you? Ah, dearest la - dy _ 'Tis Al - fred! And thou hast seen him! He
pp
un poco cresc.
(Alfred appears)
(They embrace)
vien, ei vien! t'af - fret - ta _ Al - fre - do? A - ma-to Al -
comes, he comes, oh has - ten _ 'Tis Al - fred! O dear - est
Alfred.
Oh mia Vio -
Oh my Vio -
fre - - - - do, a-mato Al-fre-do, a-ma-to Al-fre-do, oh gio -
Al - - - - fred, oh my love, my love, my dearest Al -
let - - - - ta, oh mia Vio - letta, oh mia Vio-let-ta, oh gio -
let - - - - ta, oh my love, my own belov'd Vio-let -
ff Tutti
Str.
p
ja! Io so che al -
fred! 'Tis all for -
ja! Col-pe-vol so - no, so tut - to, o ca - ra _
ta! Oh love, for - give me, what hast thou suf - fer'd _
pp Str.
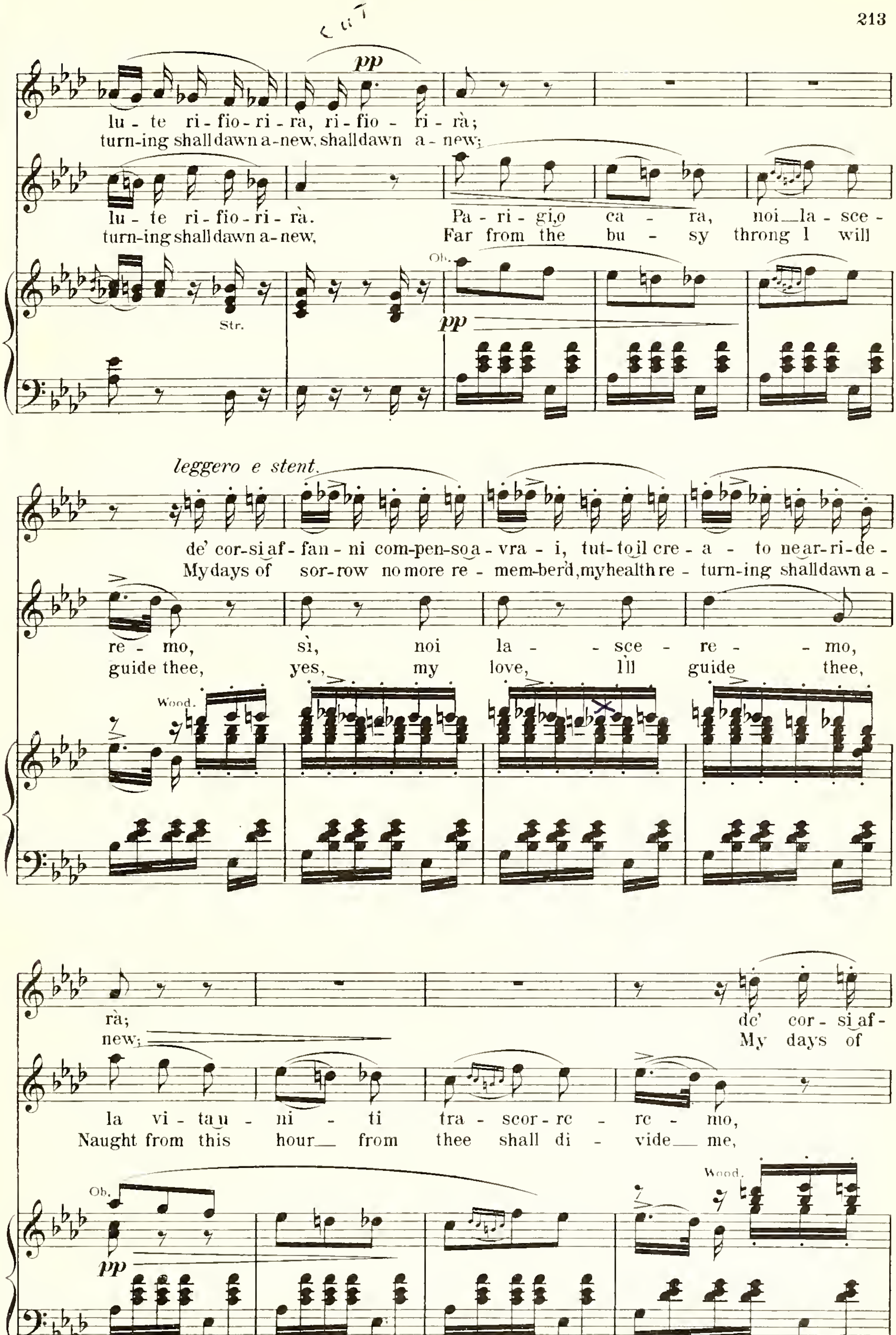

Alfred.
fi - ne re - so mi se - i! Da que-sto pal - pi - to, s'io t'a-mi im-
got now, in thy re - turn - ing! Oh, by this beat - ing heart, learn how I
pa - ra, sen-za te e - si - ste-re più non po - tre - i.
love thee, no pow'r in Heav'n or earth from thee shall move me.
Violetta.
Ah s'an-co in
If I was
vi - ta m'hai ri - tro - va - ta, cre-di che uc - ci - de - re non può il do-
spar'd till this blessed meet - ing, I'll not be - lieve that now I am to
lor.
die.
Alfred.
Scor-da l'af - fan - no, don-na a - do -ra - ta, a me per-do-na e al ge - ni-
A-way with fears, love, that were but fleet - ing, And oh, thy par - don not de-
tor.
ny.
Violetta.
Ch'io ti per-do - ni? la rea son i - o; ma so-lo a-mor tal mi ren-
Speak not of par - don, I err'd in lov - ing, none was to blame but on - ly
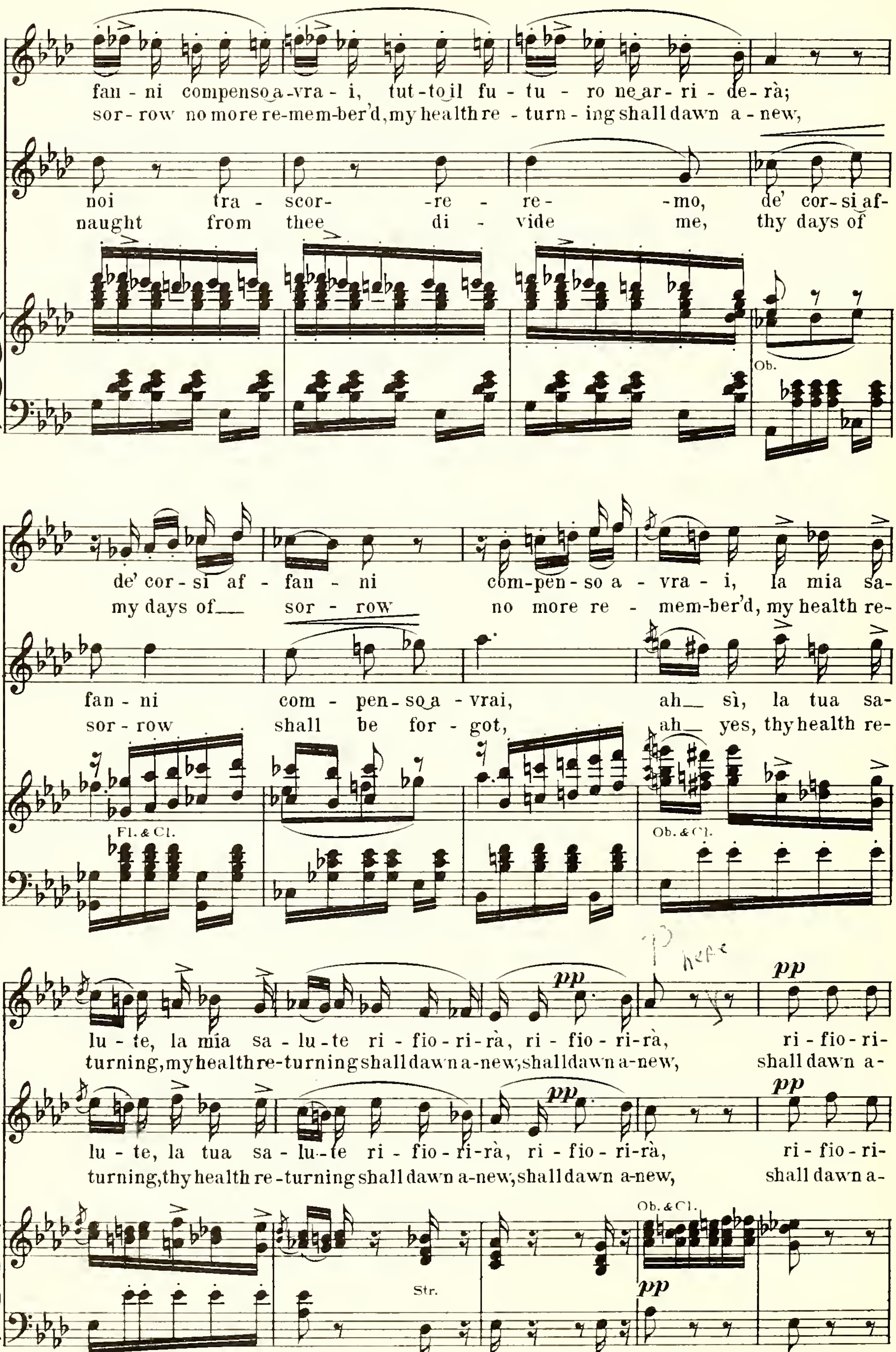

Alfred.
dè. Nul-l'uo - mo o de - mon, an - giol mio, mai più di - vi-der-mi po-trà da
1. No fiend or an - gel shall have pow - er, oh my on-ly love, to part us
Cor. & Fag. sustain
Violetta.
Nul-l'uo - mo o de - mon, an - giol mio, mai più di - vi-der-mi, mai
No fiend or an - gel shall have pow - er, oh my on-ly love, to
Alfred.
te.
now.
Mai più, no,
To part us,
Fl. Ob. & Clar.
più, no, no, no, no, no, no, no, mai più da te.
part us, ah, no, no, no, no, naught can part us now.
mai più, no, no, no, no, no, no, mai più da te.
to part us, no, no, no, no, naught can part us now.
ff Tutti
pp Wood
Andante mosso. (♪=112.)
p Str. pizz.
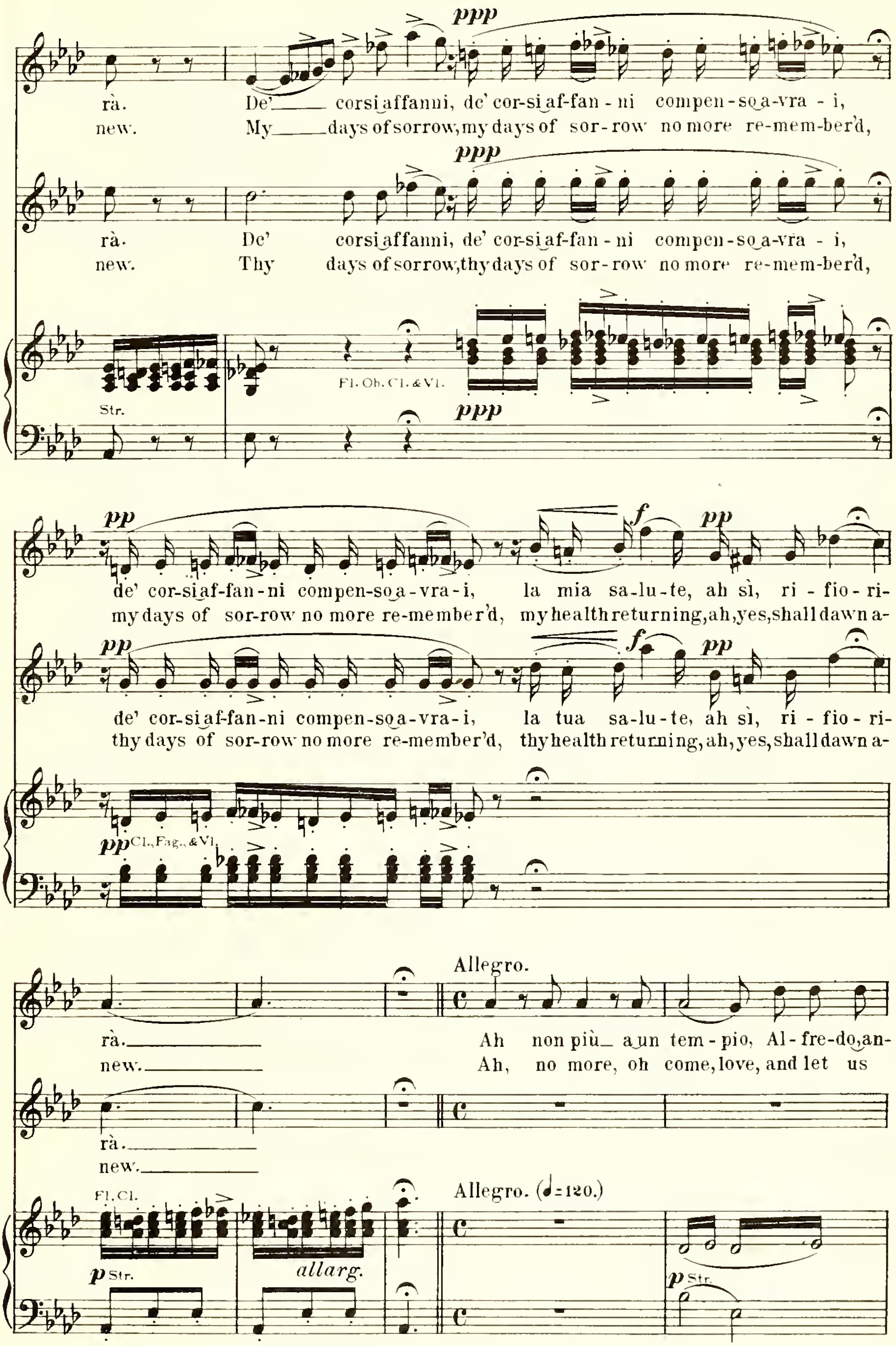

dolcissimo a mezza voce.
Pa-ri-gi,o ca-ra, noi la-sce-re-mo, la vi-ta u-ni-ti tra-scor-re-
Far from the bu-sy throng I will guide thee, Naught from this hour from thee shall di-
stacc. sempre.
re-mo, de' cor-si af-fan-ni compen-so a-vra-i, la tua sa-
vide me, Past days of sor-row no more re-mem-ber, Thy health re-
lu-te ri-fio-ri-rà. So-spi-ro e lu-ce tu mi sa-ra-i,
turn-ing, new-ly shall dawn. Life, home and trea-sure are with thee on-ly,
f
tut-to il fu-tu-ro ne arri-de-rà. Pa-ri-gi, o ca-ro, noi la-sce-
Radiant the morrow beckons us on. Far from the bu-sy throng thou wilt
f pp
Violetta. dolce a mezza voce
re-mo, la vi-ta u-ni-ti tra-scor-re-re-mo, de' cor-si af-
guide me, Naught from this hour from thee shall di-vide me, Past days of
Alfred.
Sì,
Yes,
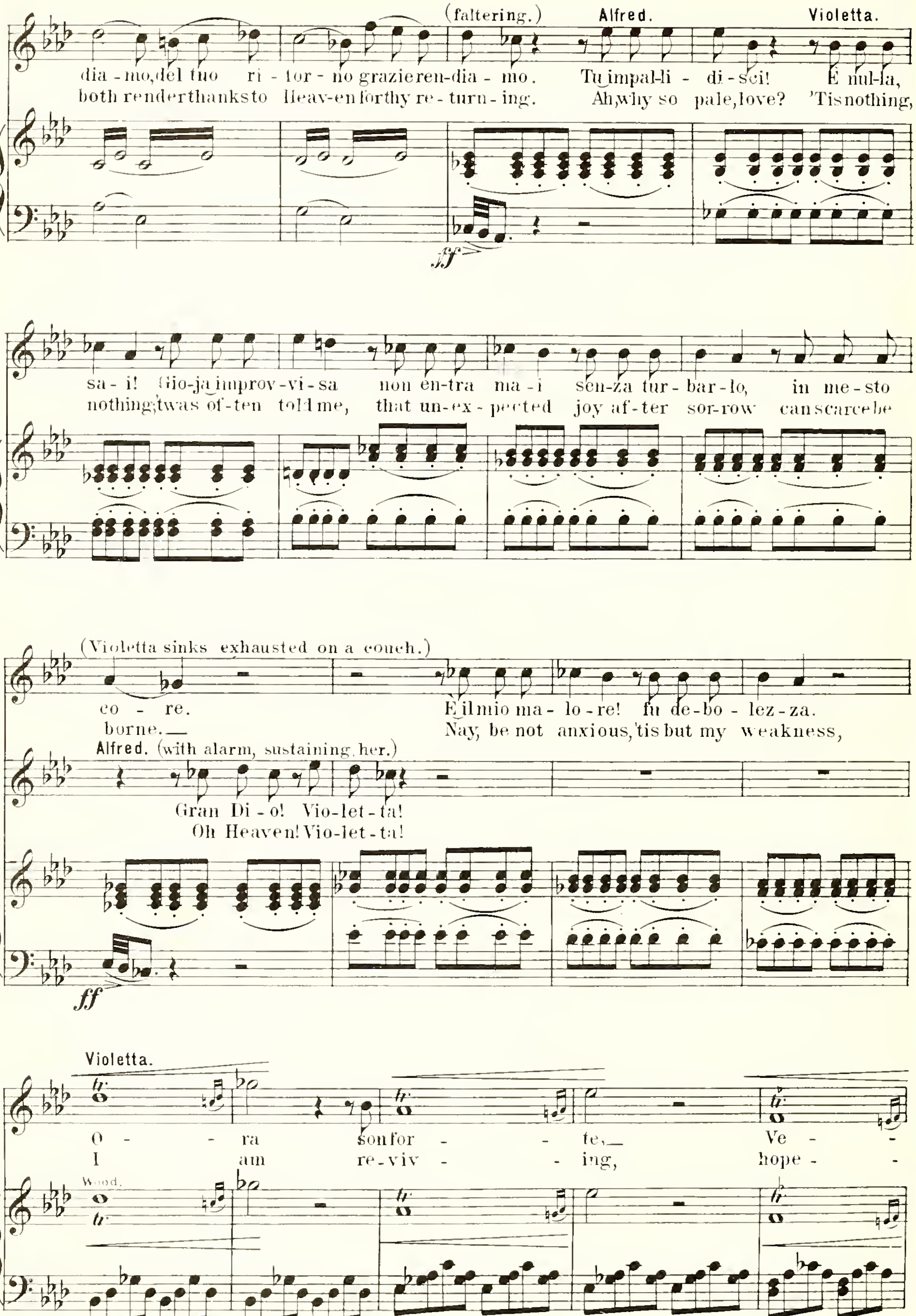

fan - ni compen-so a-vra - i, la mia sa - lu - te ri - fio - ri -
sor - row no more re - mem - ber'd, My health re - turn - ing, new - ly shall
rà. So - spi - ro e lu - ce tu - nii sa - ra - i, tut-to il fu - tu - ro
dawn. Life, home and trea - sure are with thee on - ly, radiant the morrow
Alfred.
So - spir, lu - ce sa - rai.
With thee on - ly, with thee.
leggero e stent.
ne ar-ri - de - rà. De' cor-si af-
beck-ons us on. My days of
Pa - ri - gi, o ca - ra, noi la - sce - re - mo,
Far from the bu - sy throng I will guide thee,
con anima
Ob.
Str. arco
Wood.
fan - ni compen-so a-vra - i, tut-to il cre - a - to ne ar-ri - de - rà.
sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a-new.
sì, noi la - sce - re - mo, la vi - ta u -
Yes, my love, I'll guide thee, Naught from this
Ob.
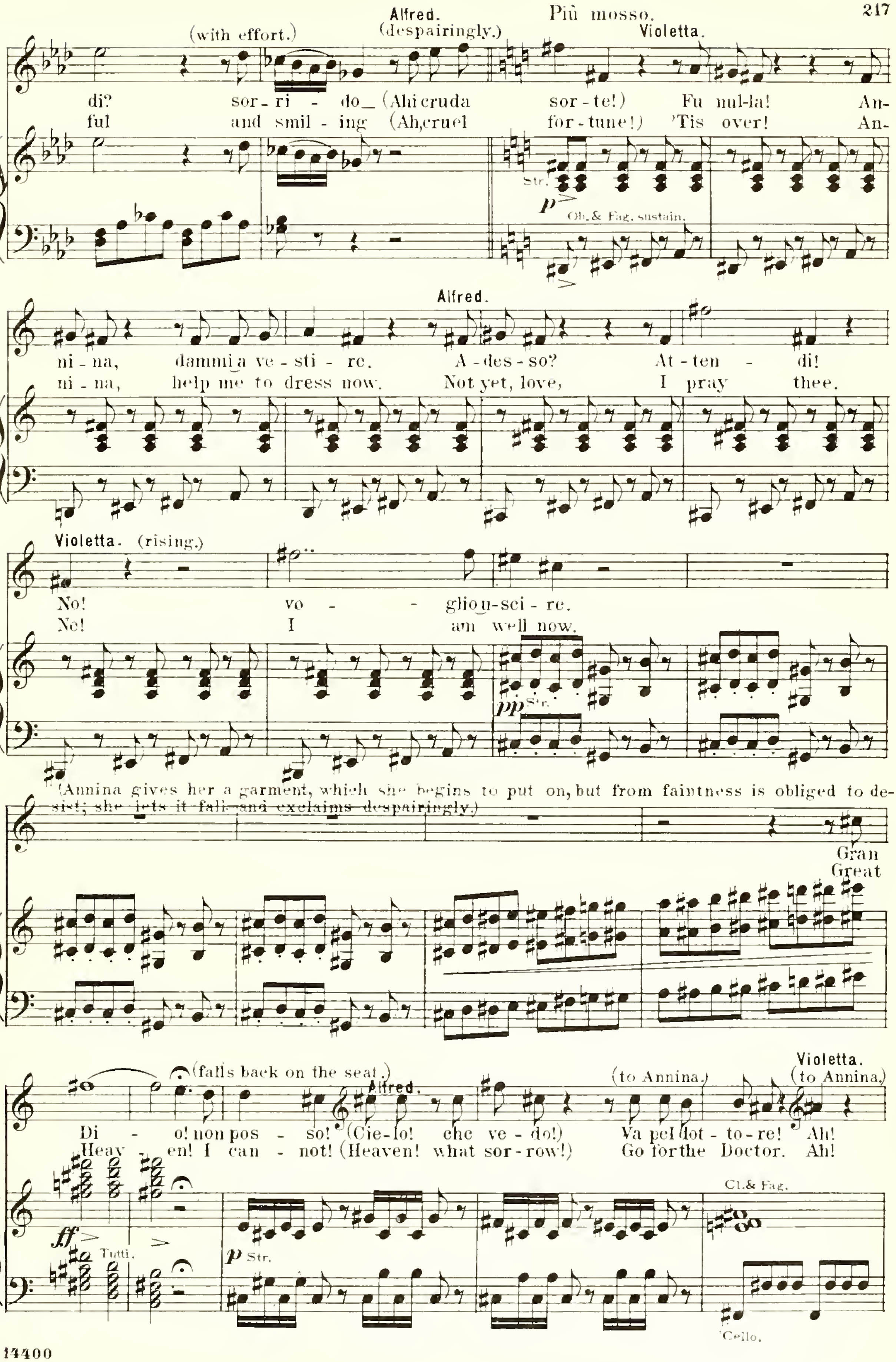

De' cor-si af - fan - ni com-pen-so a -
My days of sor - row no more re-
ni - ti tra - scor - re - re - mo, noi tra -
hour— from thee shall di - vide me, naught from
vra - i, tut-to il fu - tu - ro ne ar-ri-de - rà, de' cor - si af-
mem-ber'd, my health re - turn-ing shall dawn a - new, my days of—
scor - re - re - mo, de' cor-si af - fan - ni
thee di - vide me, Thy days of sor - row
Fl. & Cl.
Ob.
fan - ni com-pen-so a - vra - i, la mia sa - lu - te, la mia sa-
sor - row no more re - mem-ber'd, my health re - turn-ing, my health re-
com - pen-so a - vrai, ah— sì, la tua sa - lu - te, la tua sa-
shall be for - got, ah— yes, thy health re - turn-ing, thy health re-
Ob. & Cl.
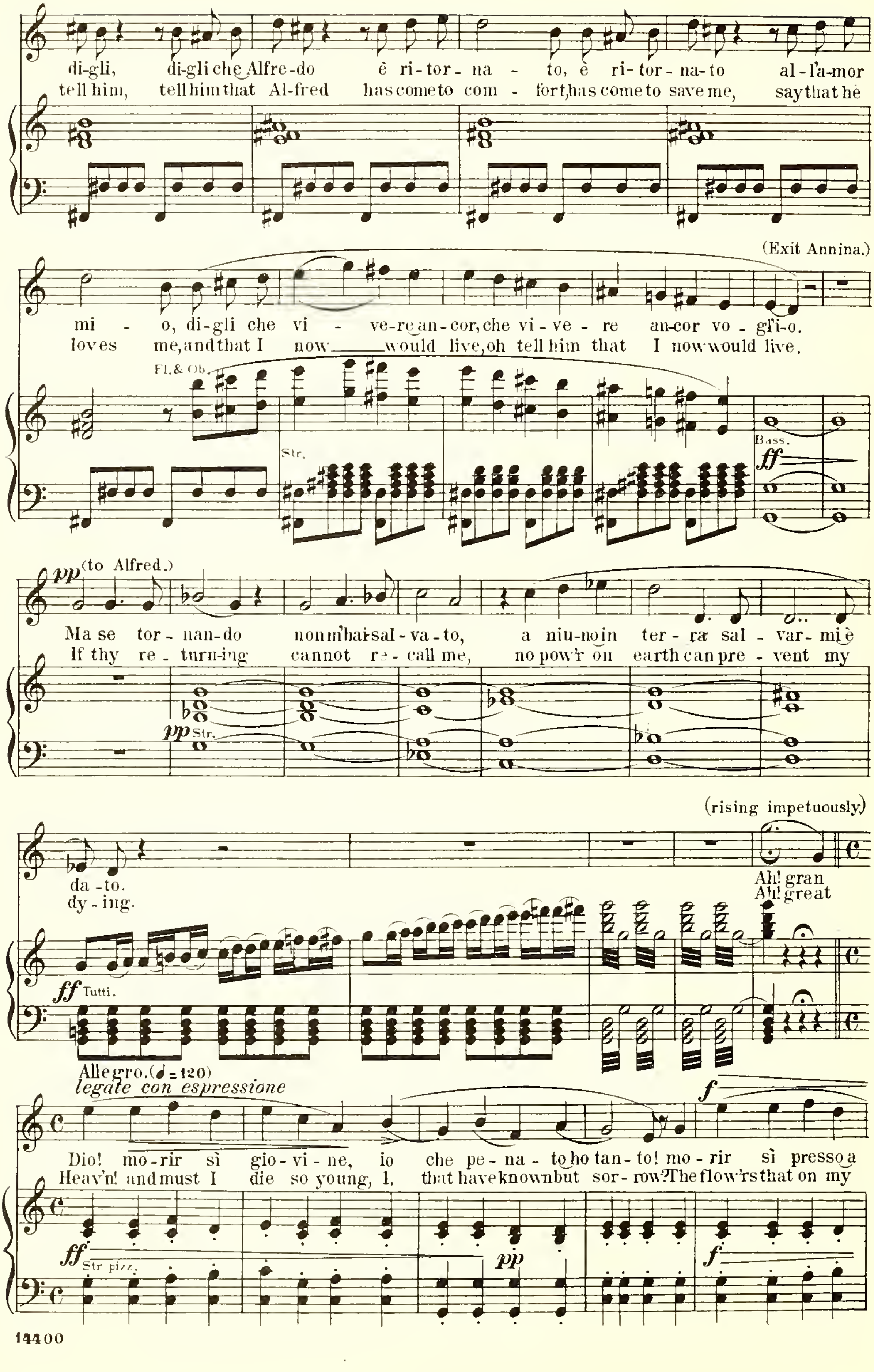

pp
lu - te ri - fio - ri - ra, ri - fio - ri - rà;
turn-ing shall dawn a - new, shall dawn a - new;
lu - te ri - fio - ri - rà.
turn-ing shall dawn a - new,
Pa - ri - gi, o ca - ra, noi la - sce -
Far from the bu - sy throng I will
Ob.
Str.
pp
leggero e stent.
de' cor - si af - fan - ni com - pen - so a - vra - i, tut - to il cre - a - to ne ar - ri - de -
My days of sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a -
re - mo, sì, noi la - sce - re - mo,
guide thee, yes, my love, I'll guide thee,
Wood.
rà;
new;
de' cor - si af -
My days of
la vi - ta u - ni - ti tra - scor - re - re - mo,
Naught from this hour from thee shall di - vide me,
Ob.
pp
Wood.
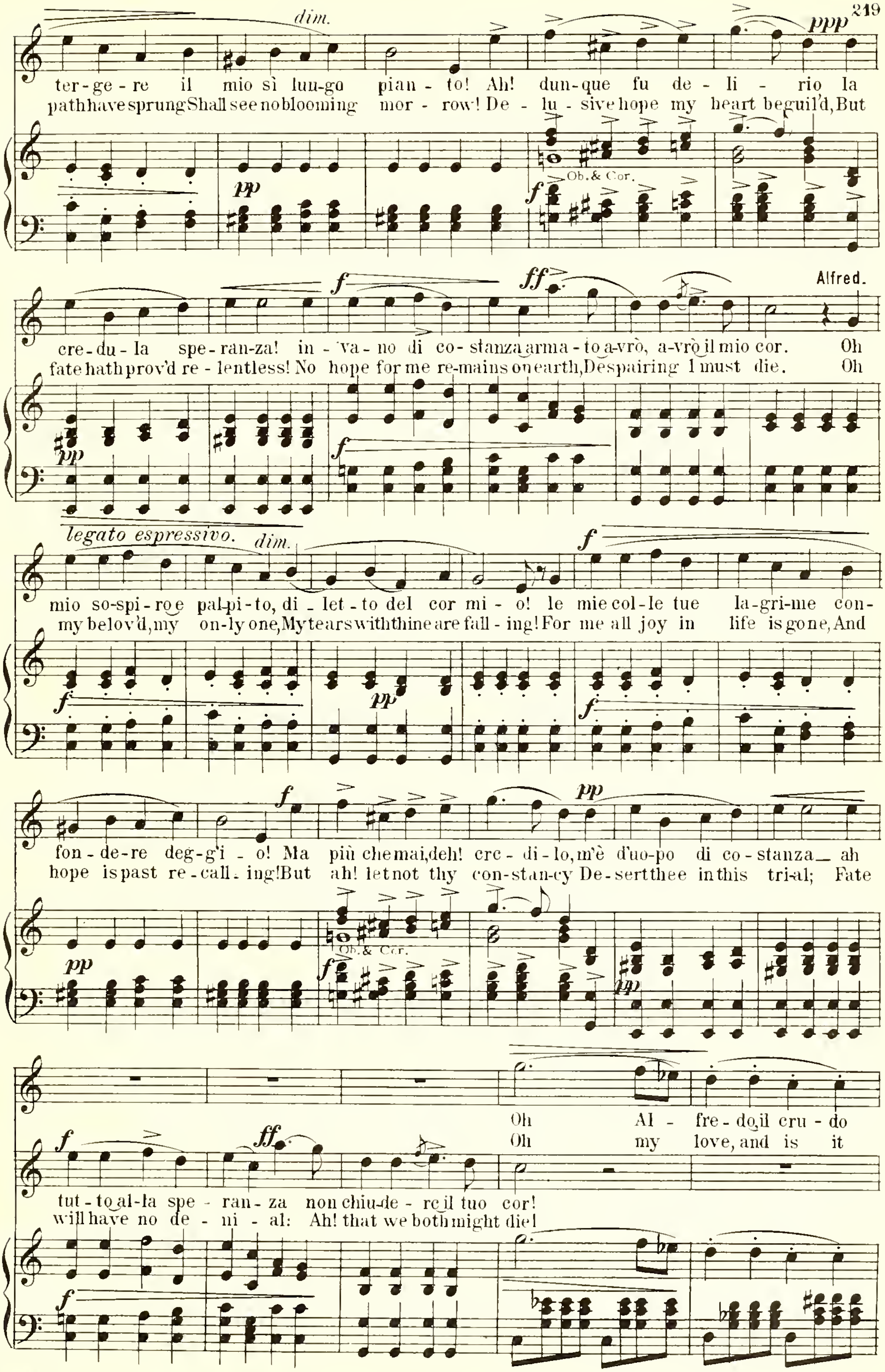

fan - ni compenso a - vra - i, tut - to il fu - tu - ro ne ar - ri - de - rà;
sor - row no more re - mem - ber'd, my health re - turn - ing shall dawn a - new,
noi tra - scor- -re - re- -mo, de' cor - si af-
naught from thee di - vide me, thy days of
Ob.
de' cor - si af - fan - ni com - pen - so a - vra - i, la mia sa-
my days of sor - row no more re - mem - ber'd, my health re-
fan - ni com - pen - so a - vrai, ah sì, la tua sa-
sor - row shall be for - got, ah yes, thy health re-
Fl. & Cl.
Ob. & Cl.
lu - te, la mia sa - lu - te ri - fio - ri - rà, ri - fio - ri - rà, ri - fio - ri-
turning, my health re - turning shall dawn a - new, shall dawn a - new, shall dawn a-
lu - te, la tua sa - lu - te ri - fio - ri - rà, ri - fio - ri - rà, ri - fio - ri-
turning, thy health re - turning shall dawn a - new, shall dawn a - new, shall dawn a-
Ob. & Cl.
Str.
pp
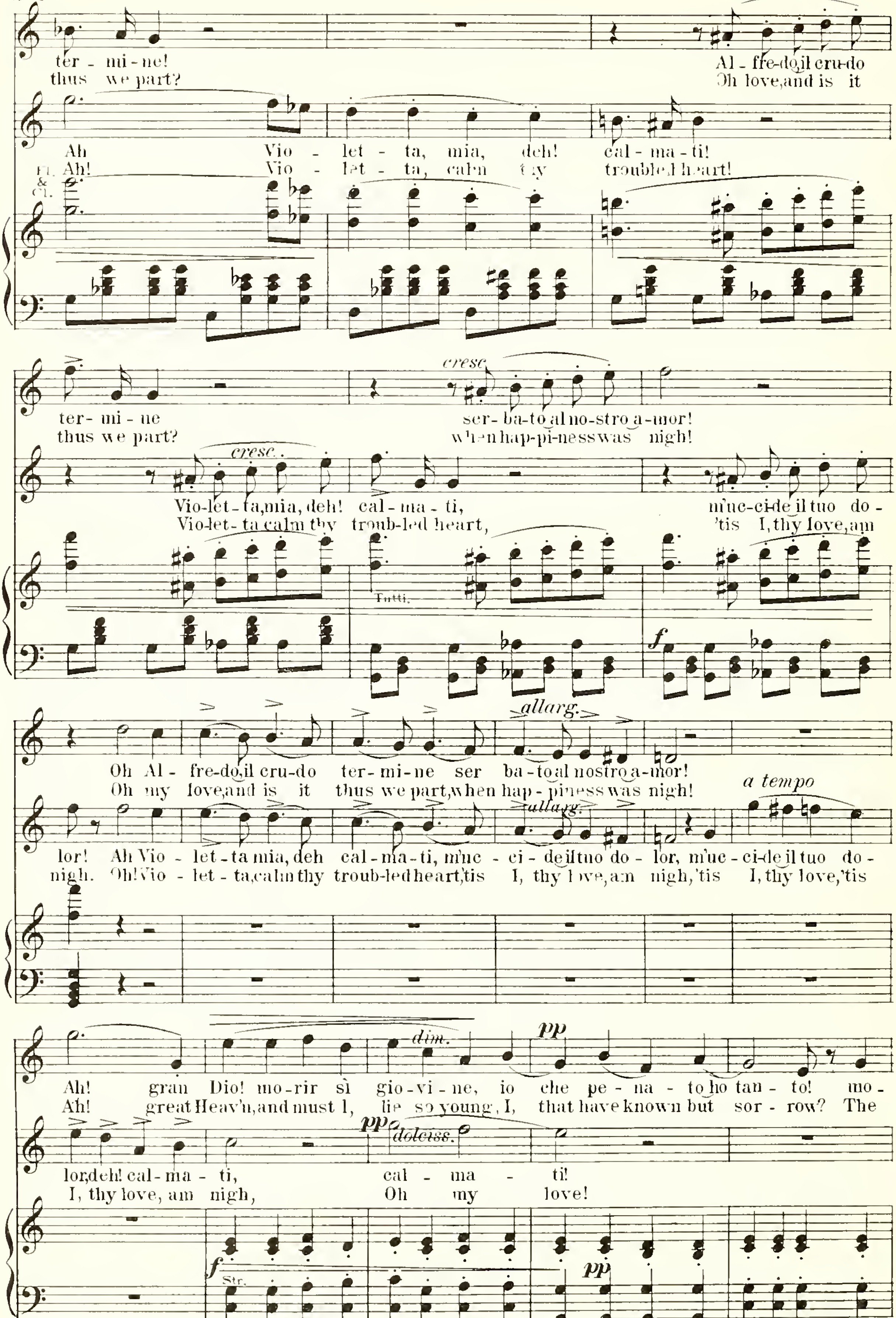

ppp
rà. De' corsi affanni, de' cor-si af-fan - ni compen - so a-vra - i,
new. My days of sorrow, my days of sor - row no more re-mem-ber'd,
rà. De' corsi affanni, de' cor-si af-fan - ni compen - so a-vra - i,
new. Thy days of sorrow, thy days of sor - row no more re-mem-ber'd,
Str.
Fl. Ob. Cl. & Vl.
pp
de' cor-si af-fan-ni compen-so a-vra-i, la mia sa-lu-te, ah sì, ri - fio - ri-
my days of sor-row no more re-member'd, my health returning, ah, yes, shall dawn a-
de' cor-si af-fan-ni compen-so a-vra-i, la tua sa-lu-te, ah sì, ri - fio - ri-
thy days of sor-row no more re-member'd, thy health returning, ah, yes, shall dawn a-
Cl., Fag., & Vl.
Allegro.
rà. Ah non più a un tem - pio, Al - fre-do an-
new. Ah, no more, oh come, love, and let us
rà.
new.
Fl. Cl.
Allegro. (♩=120.)
Str.
allarg.
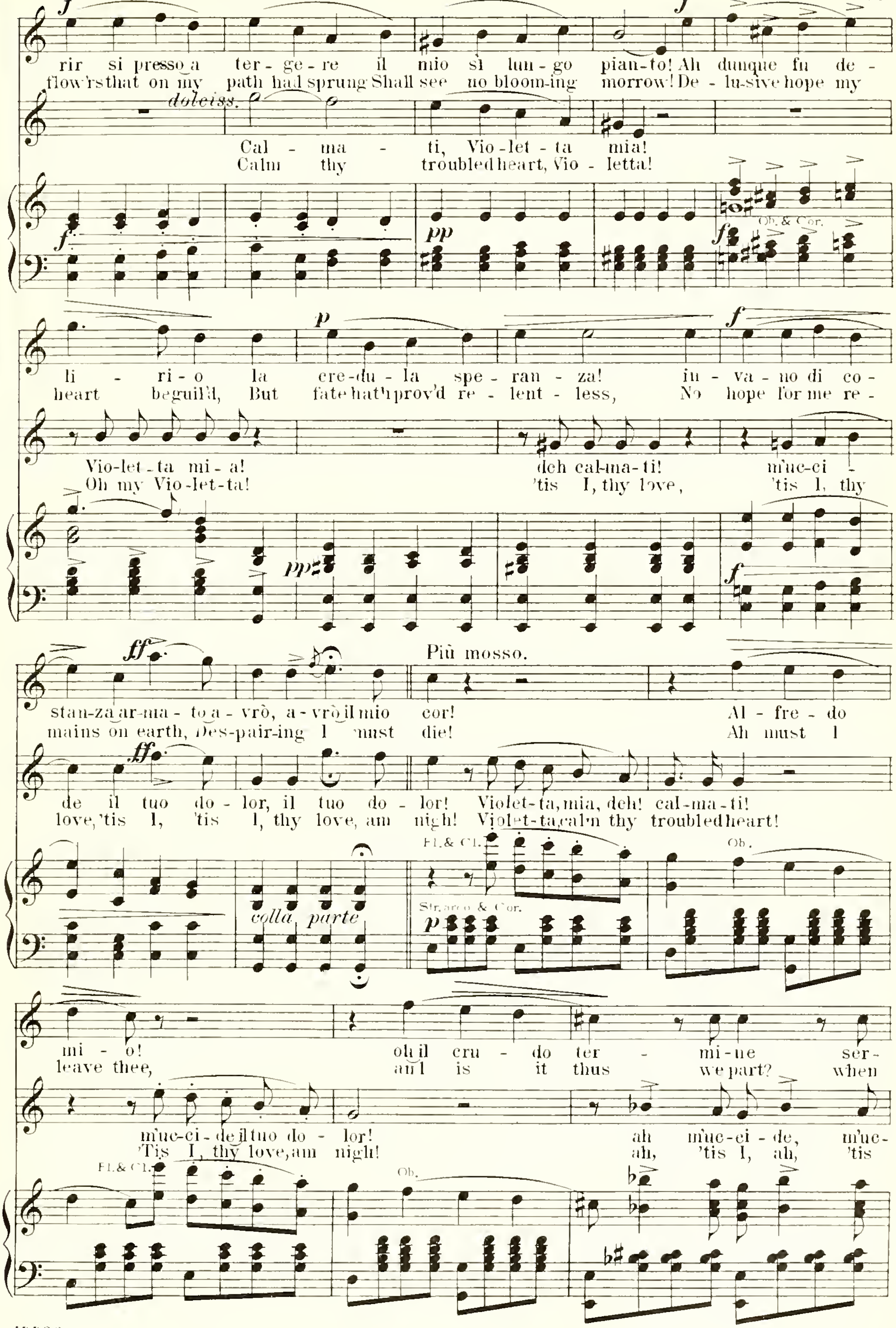

(faltering.)
Alfred.
Violetta.
dia - mo, del tuo ri - tor - no grazieren-dia - mo. Tu impal-li - di - sci! È nul-la,
both render thanks to Heav-en for thy re - turn - ing. Ah, why so pale, love? 'Tis nothing,
ff
sa - i! Gio-ja improv - vi - sa non en-tra ma - i sen-za tur - bar - lo, in me - sto
nothing; twas of - ten told me, that un - ex - pected joy af - ter sor-row can scarce be
(Violetta sinks exhausted on a couch.)
co - re. E il mio ma - lo - re! fu de - bo - lez - za.
borne. Nay, be not anxious, 'tis but my weakness,
Alfred. (with alarm, sustaining her.)
Gran Di - o! Vio-let - ta!
Oh Heaven! Vio-let - ta!
ff
Violetta.
O - ra son for - te, Ve -
I am re - viv - ing, hope -
Wood.
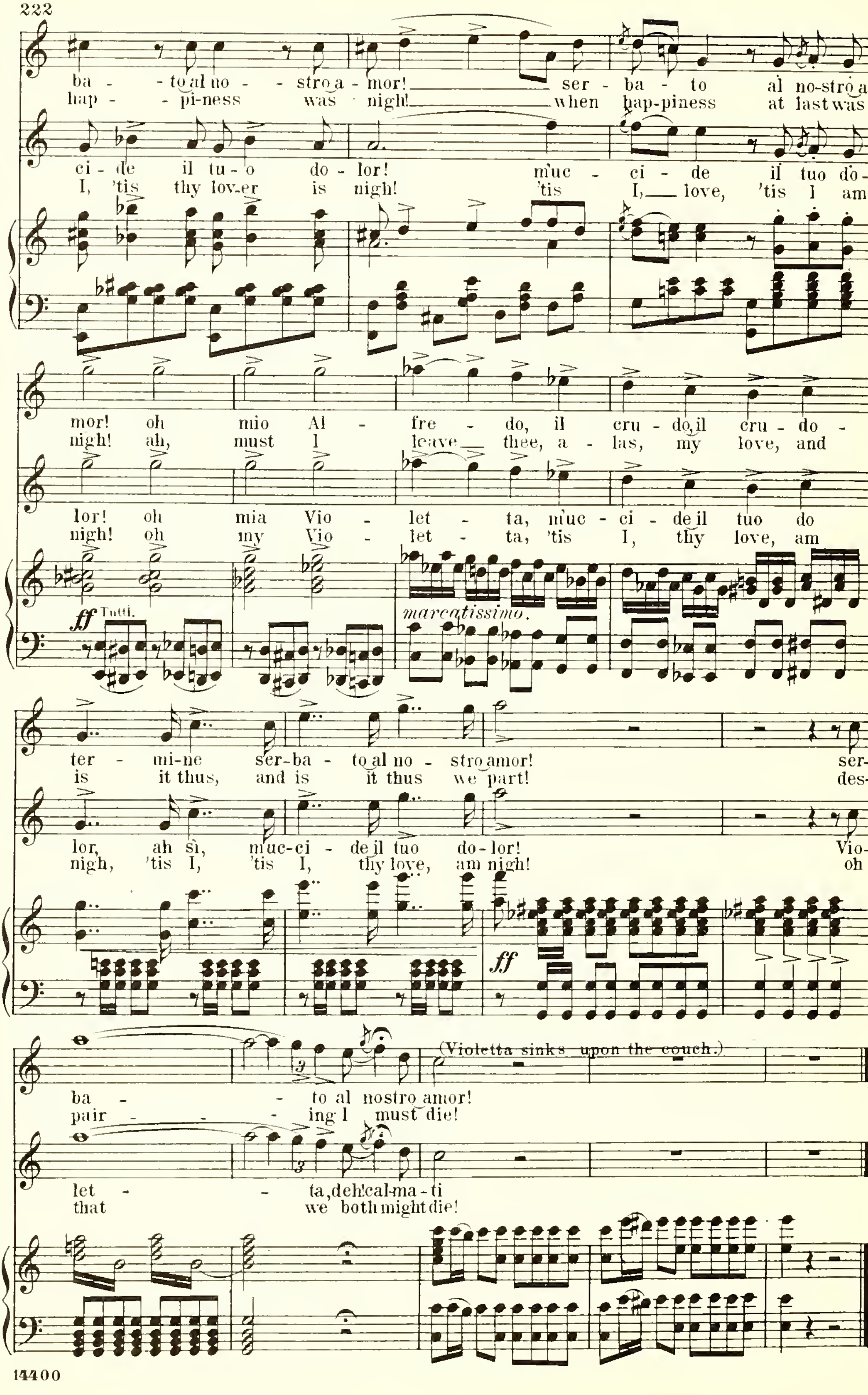

Alfred.
Più mosso.
(with effort.)
(despairingly.)
Violetta.
di? sor-ri - do_ (Ah! cruda sor-te!) Fu nul-la! An-
ful and smil - ing (Ah, cruel for-tune!) 'Tis over! An-
Str.
p
Ob. & Fag. sustain.
Alfred.
ni - na, dammi a ve - sti - re. A - des - so? At - ten - di!
ni - na, help me to dress now. Not yet, love, I pray thee.
Violetta. (rising.)
No! vo - glio u-sci - re.
No! I am well now.
pp Str.
(Annina gives her a garment, which she begins to put on, but from faintness is obliged to desist; she lets it fall and exclaims despairingly.)
Gran
Great
(falls back on the seat.)
Alfred.
(to Annina.)
Violetta.
(to Annina.)
Di - o! non pos - so! (Cie-lo! che ve - do!) Va pel dot - to-re! Ah!
Heav - en! I can - not! (Heaven! what sor-row!) Go for the Doctor. Ah!
ff
Tutti.
p Str.
Cl. & Fag.
'Cello.


di-gli, di-gli che Alfre-do è ri-tor-na - to, è ri-tor-na-to al-l'a-mor
tell him, tell him that Al-fred has come to com - fort, has come to save me, say that he
(Exit Annina.)
mi - o, di-gli che vi - ve-re an-cor, che vi-ve - re an-cor vo - gl'i-o.
loves me, and that I now would live, oh tell him that I now would live.
Fl. & Ob.
Str.
Bass.
ff
pp (to Alfred.)
Ma se tor-nan-do non m'hai sal-va-to, a niu-no in ter-ra sal-var-mi è
If thy re-turn-ing cannot re-call me, no pow'r on earth can pre-vent my
pp Str.
(rising impetuously)
da-to.
dy-ing.
Ah! gran
Ah! great
ff Tutti.
Allegro. (♩= 120)
legate con espressione
f
Dio! mo-rir sì gio-vi-ne, io che pe-na-to ho tan-to! mo-rir sì presso a
Heav'n! and must I die so young, I, that have known but sor-row? The flow'rs that on my
ff Str pizz.
pp
f
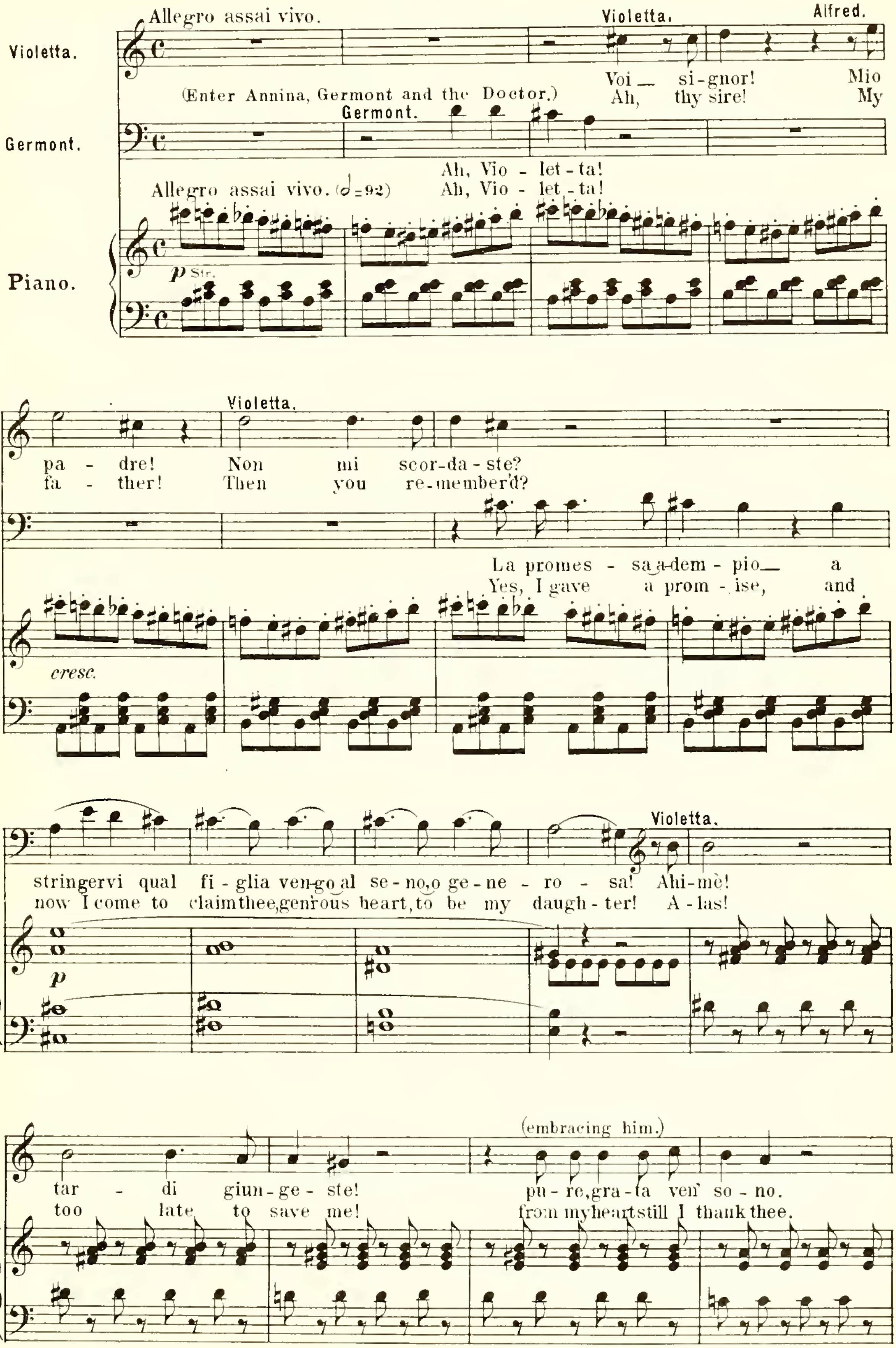

dim.
ter-ge-re il mio sì lun-go pian-to! Ah! dun-que fu de-li-rio la
path have sprung Shall see no blooming mor-row! De-lu-sive hope my heart beguil'd, But
ppp
Ob. & Cor.
Alfred.
cre-du-la spe-ran-za! in-va-no di co-stanza arma-to a-vrò, a-vrò il mio cor. Oh
fate hath prov'd re-lentless! No hope for me re-mains on earth, Despairing I must die. Oh
legato espressivo.
mio so-spi-ro e pal-pi-to, di-let-to del cor mi-o! le mie col-le tue la-gri-me con-
my belov'd, my on-ly one, My tears with thine are fall-ing! For me all joy in life is gone, And
fon-de-re deg-g'i-o! Ma più che mai, deh! cre-di-lo, m'è d'uo-po di co-stanza_ ah
hope is past re-call-ing! But ah! let not thy con-stan-cy De-sert thee in this tri-al; Fate
Oh Al-fre-do, il cru-do
Oh my love, and is it
tut-to al-la spe-ran-za non chiu-de-re il tuo cor!
will have no de-ni-al: Ah! that we both might die!
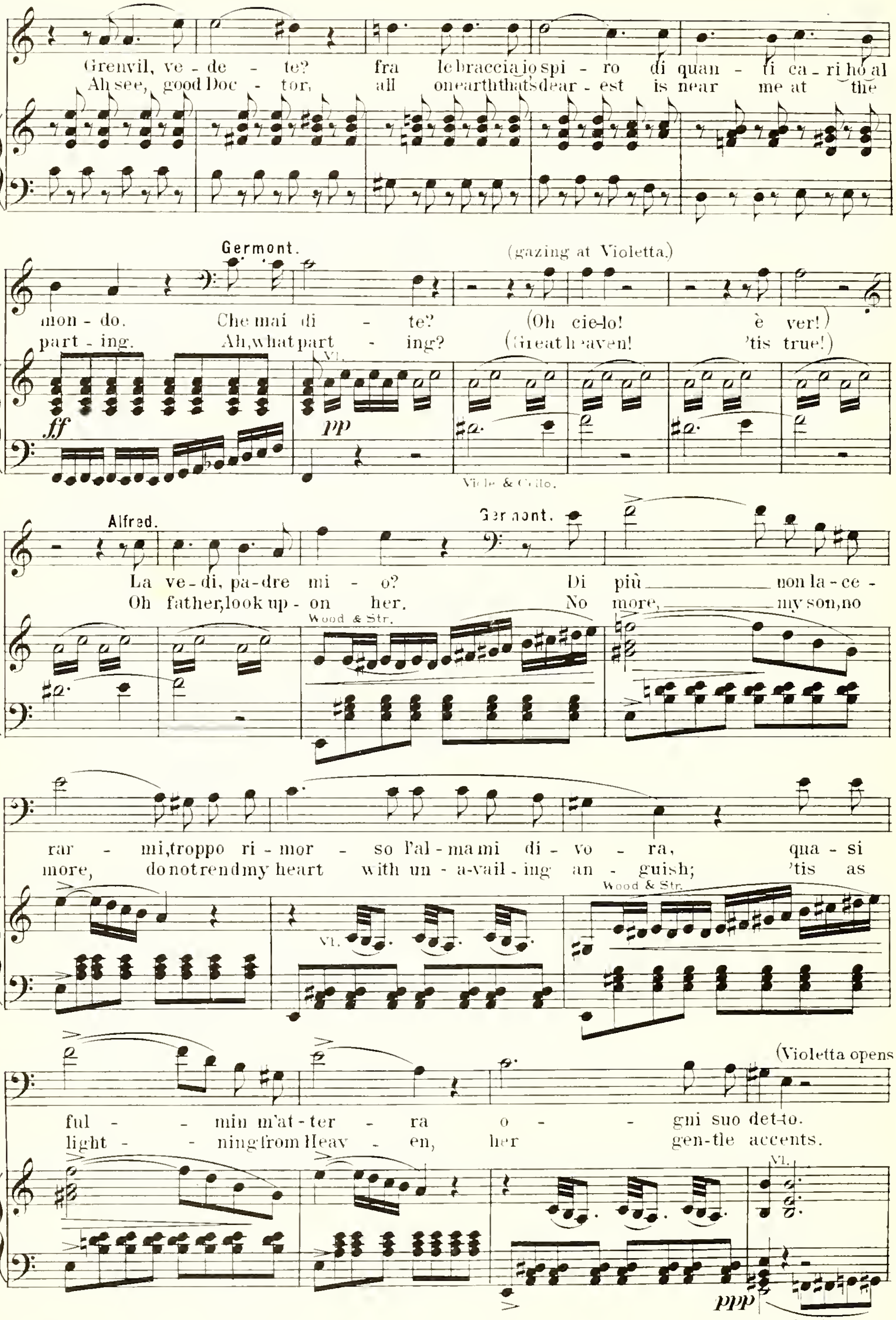

ter - mi - ne!
thus we part?
Al - fre-do,il cru-do
Oh love,and is it
Ah Vio - let - ta, mia, deh! cal - ma - ti!
Ah! Vio - let - ta, calm thy troubled heart!
Fl. & Cl.
cresc.
ter - mi - ne
thus we part?
ser - ba-to al no-stro a-mor!
when hap-pi-ness was nigh!
Vio-let-ta,mia, deh! cal-ma-ti,
Vio-let-ta calm thy troub-led heart,
m'uc-ci-de il tuo do -
'tis I, thy love, am
Tutti.
f
allarg.
Oh Al - fre-do,il cru-do ter - mi - ne ser ba-to al nostro a-mor!
Oh my love,and is it thus we part,when hap - piness was nigh!
a tempo
lor! Ah Vio - let - ta mia, deh cal-ma-ti, m'uc - ci - de il tuo do - lor, m'uc - ci-de il tuo do -
nigh. Oh! Vio - let - ta,calm thy troub-led heart,'tis I, thy love, am nigh, 'tis I, thy love, 'tis
dim.
pp
Ah! gran Dio! mo-rir sì gio-vi-ne, io che pe - na - to ho tan - to! mo -
Ah! great Heav'n,and must I, die so young, I, that have known but sor - row? The
pp
dolciss.
lor,deh! cal-ma - ti, cal - ma - ti!
I, thy love, am nigh, Oh my love!
f
Str.
pp


rir si presso a ter-ge-re il mio sì lun-go pian-to! Ah dunque fu de-
flow'rs that on my path had sprung Shall see no bloom-ing morrow! De-lu-sive hope my
doleiss.
Cal - ma - ti, Vio-let-ta mia!
Calm thy troubled heart, Vio - letta!
Ob. & Cor.
li - ri-o la cre-du-la spe-ran-za! in - va-no di co-
heart beguil'd, But fate hath prov'd re - lent - less, No hope for me re-
Vio-let-ta mi-a! deh cal-ma-ti! m'uc-ci-
Oh my Vio-let-ta! 'tis I, thy love, 'tis I, thy
Più mosso.
stan-za ar-ma-to a-vrò, a-vrò il mio cor! Al-fre-do
mains on earth, Des-pair-ing I must die! Ah must I
de il tuo do-lor, il tuo do-lor! Violet-ta, mia, deh! cal-ma-ti!
love, 'tis I, 'tis I, thy love, am nigh! Violet-ta, calm thy troubled heart!
colla parte
Fl. & Cl.
Ob.
Str. arco & Cor.
mi - o! oh il cru - do ter - mi-ne ser-
leave thee, and is it thus we part? when
m'uc-ci-de il tuo do - lor! ah m'uc-ci-de, m'uc-
'Tis I, thy love, am nigh! ah, 'tis I, ah, 'tis
Fl. & Cl.
Ob.
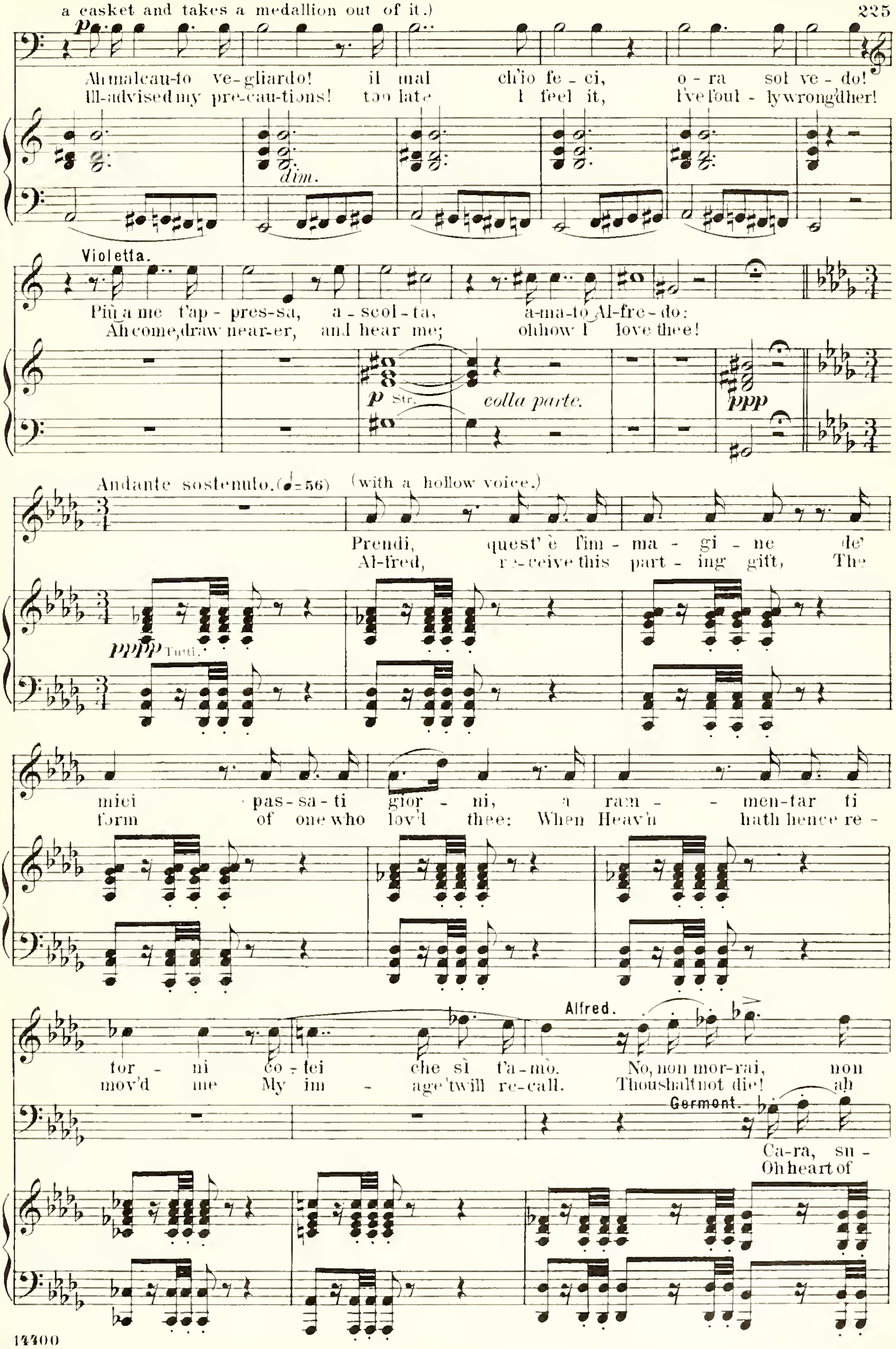

ba - to al no - stro a - mor! ser - ba - to al no-stro a-
hap - pi-ness was nigh! when hap-piness at last was
ci - de il tu - o do - lor! m'uc - ci - de il tuo do-
I, 'tis thy lov-er is nigh! 'tis I, love, 'tis I am
mor! oh mio Al - fre - do, il cru - do, il cru - do -
nigh! ah, must I leave thee, a - las, my love, and
lor! oh mia Vio - let - ta, m'uc - ci - de il tuo do
nigh! oh my Vio - let - ta, 'tis I, thy love, am
ff Tutti.
marcatissimo.
ter - mi-ne ser-ba - to al no - stro amor! ser-
is it thus, and is it thus we part! des-
lor, ah sì, m'uc-ci - de il tuo do - lor! Vio-
nigh, 'tis I, 'tis I, thy love, am nigh! oh
ff
(Violetta sinks upon the couch.)
ba - - to al nostro amor!
pair - - - ing I must die!
let - - ta, deh! cal-ma - ti
that we both might die!
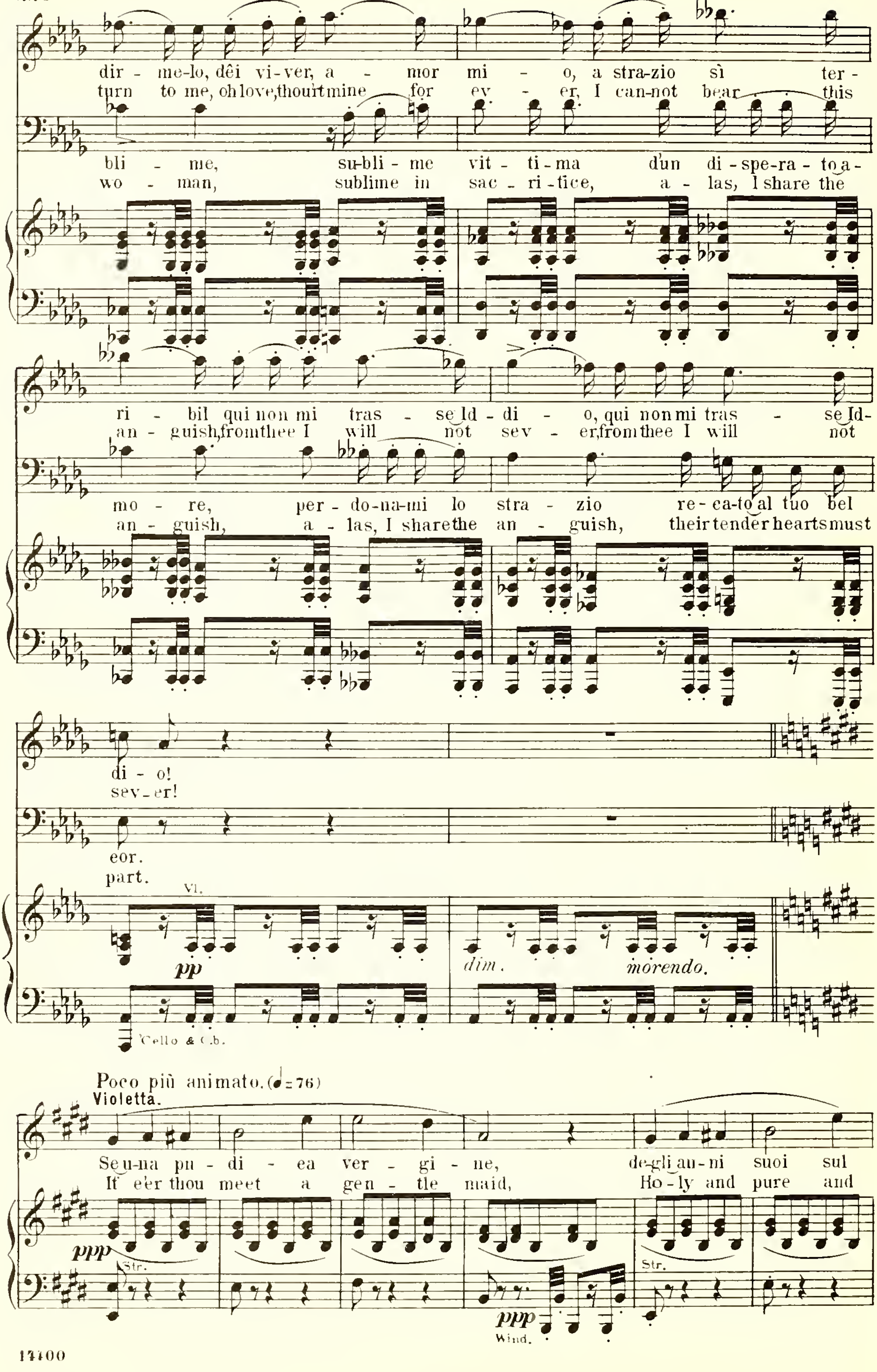
Nº 19. "Prendi, quest' è l'immagine."
Finale.
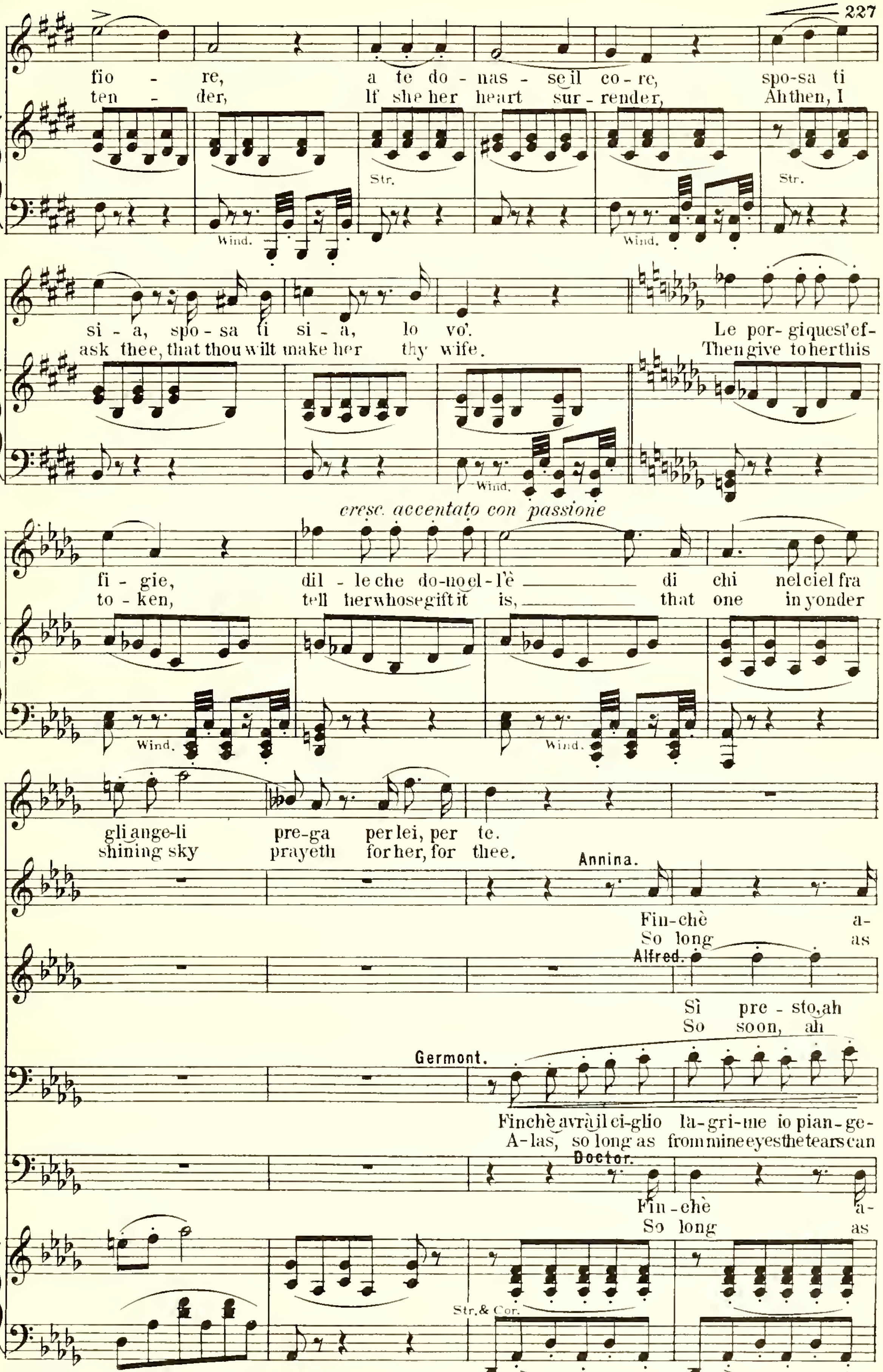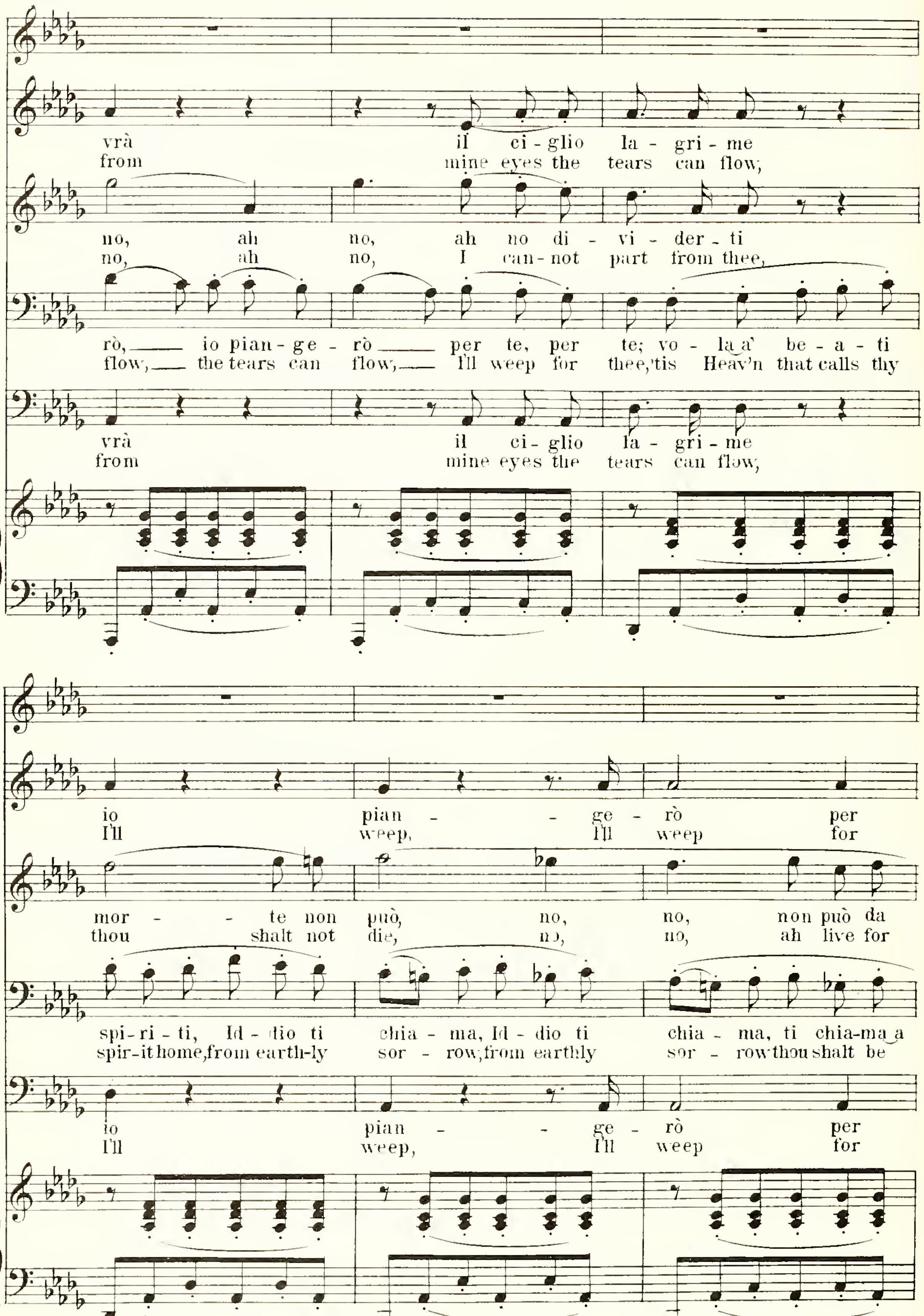



Grenvil, ve - de - te? fra le braccia io spi - ro di quan - ti ca - ri ho al
Ah see, good Doc - tor, all on earth that's dear - est is near me at the
Germont.
(gazing at Violetta.)
mon - do. Che mai di - te? (Oh cie-lo! è ver!)
part - ing. Ah, what part - ing? (Great heaven! 'tis true!)
ff
Vl.
pp
Viole & Cello.
Alfred.
Germont.
La ve-di, pa-dre mi - o? Di più non la-ce -
Oh father, look up - on her. No more, my son, no
Wood & Str.
rar - mi, troppo ri - mor - so l'al - ma mi di - vo - ra, qua - si
more, do not rend my heart with un - a-vail - ing an - guish; 'tis as
Vl.
Wood & Str.
(Violetta opens
ful - min m'at - ter - ra o - gni suo det - to.
light - ning from Heav - en, her gen-tle accents.
Vl.
ppp
Cello & C.b.
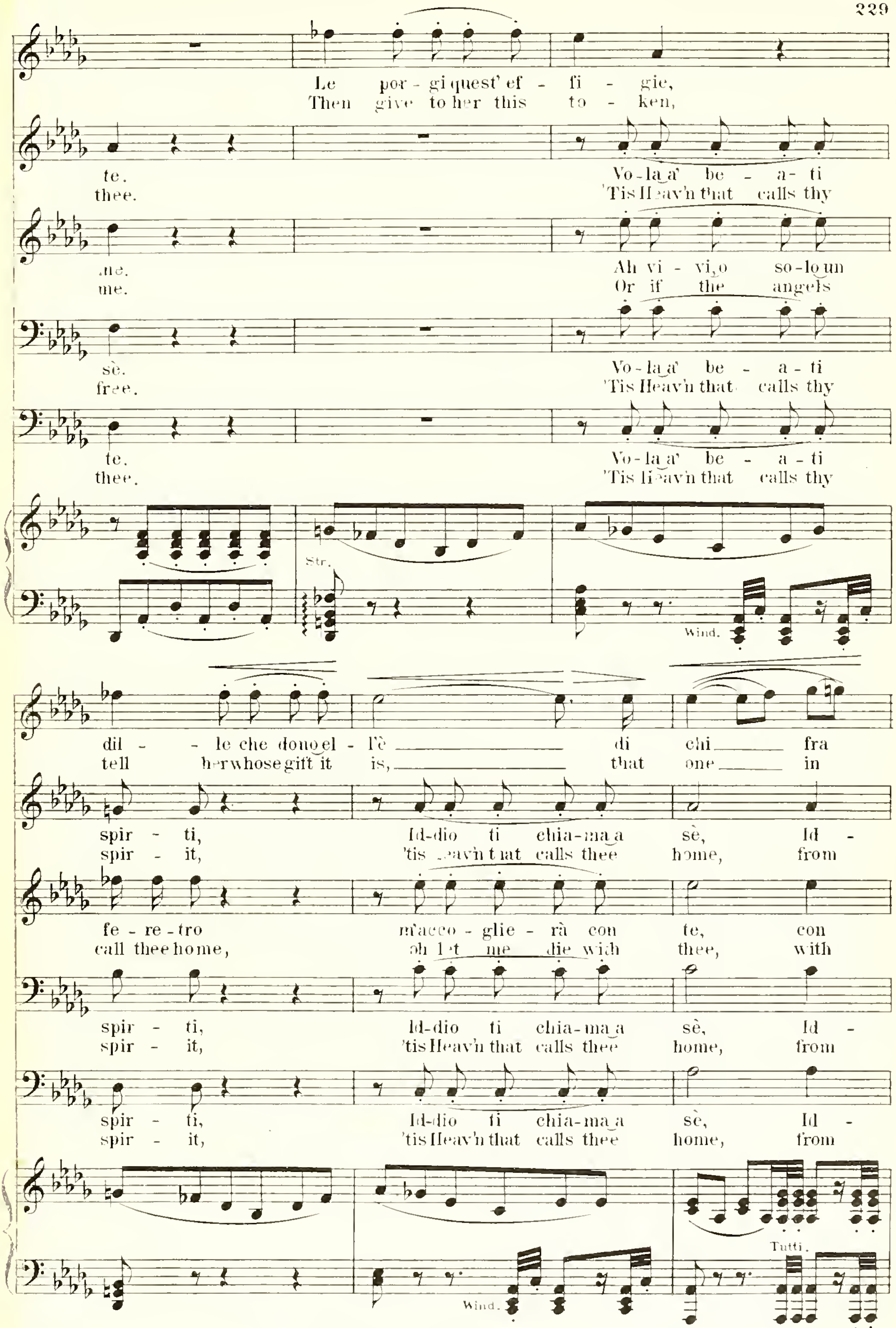
a casket and takes a medallion out of it.)
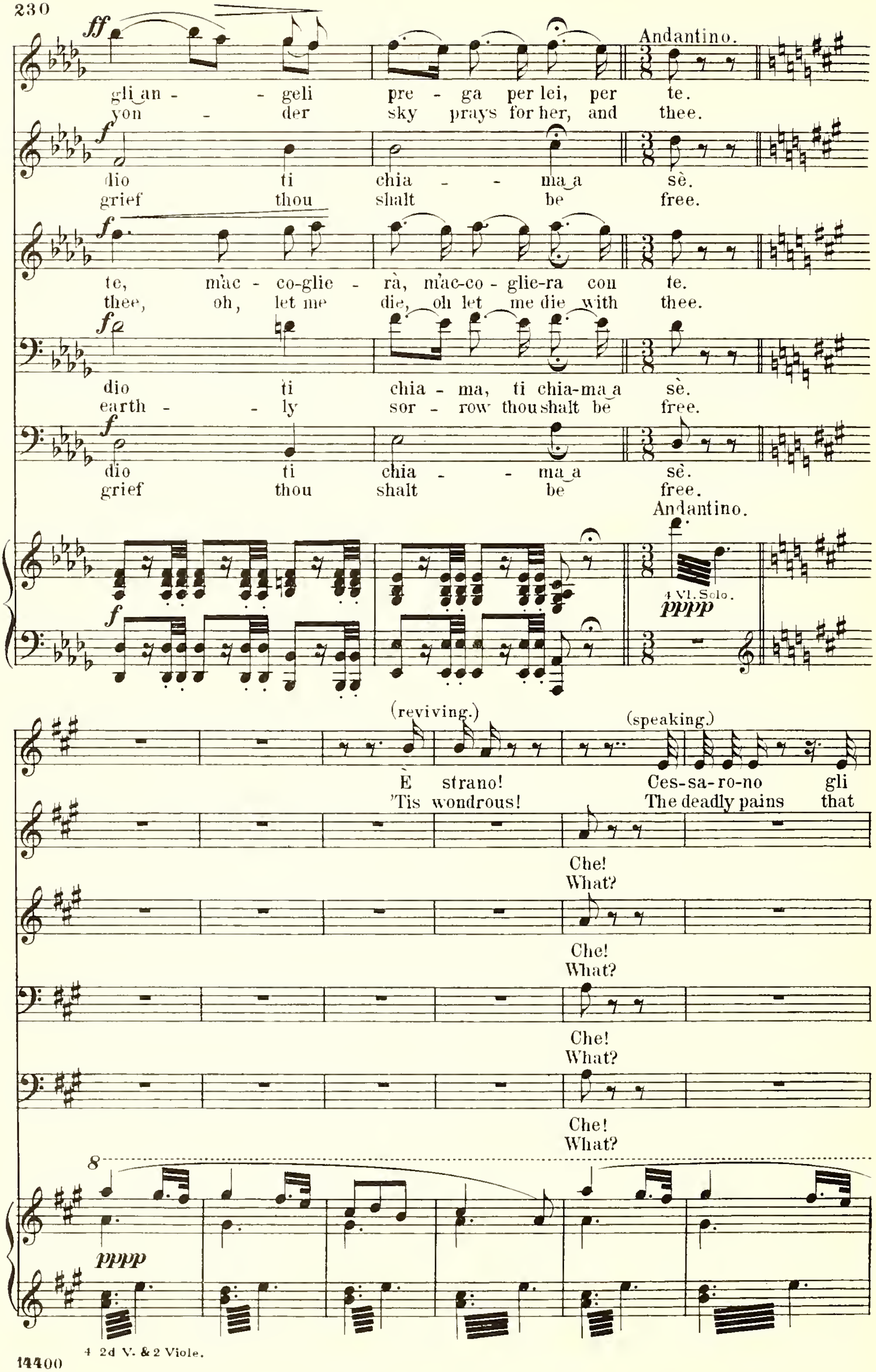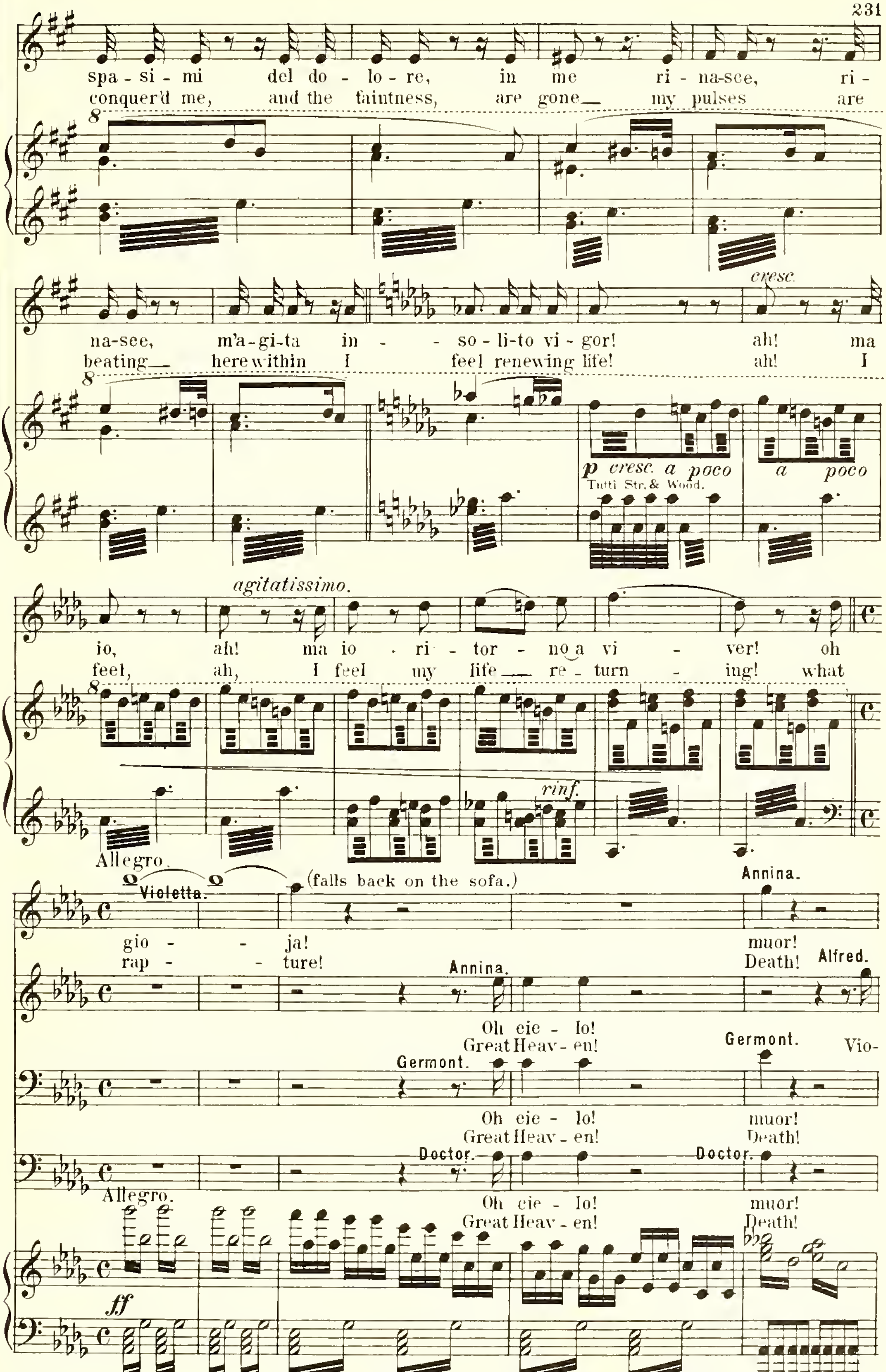



dir - me-lo, dêi vi-ver, a - mor mi - o, a stra-zio sì ter -
turn to me, oh love, thou'rt mine for ev - er, I can-not bear this
bli - me, su-bli - me vit - ti - ma d'un di - spe-ra - to a -
wo - man, sublime in sac - ri - tice, a - las, I share the
ri - bil qui non mi tras - se Id - di - o, qui non mi tras - se Id -
an - guish, from thee I will not sev - er, from thee I will not
mo - re, per - do - na-mi lo stra - zio re - ca - to al tuo bel
an - guish, a - las, I share the an - guish, their tender hearts must
di - o!
sev - er!
cor.
part.
Vl.
pp
dim.
morendo.
'Cello & C.b.
Poco più animato. (♩= 76)
Violetta.
Se u-na pu - di - ea ver - gi - ne, de-gli an - ni suoi sul
If e'er thou meet a gen - tle maid, Ho - ly and pure and
ppp
Str.
ppp
Wind.
Str.

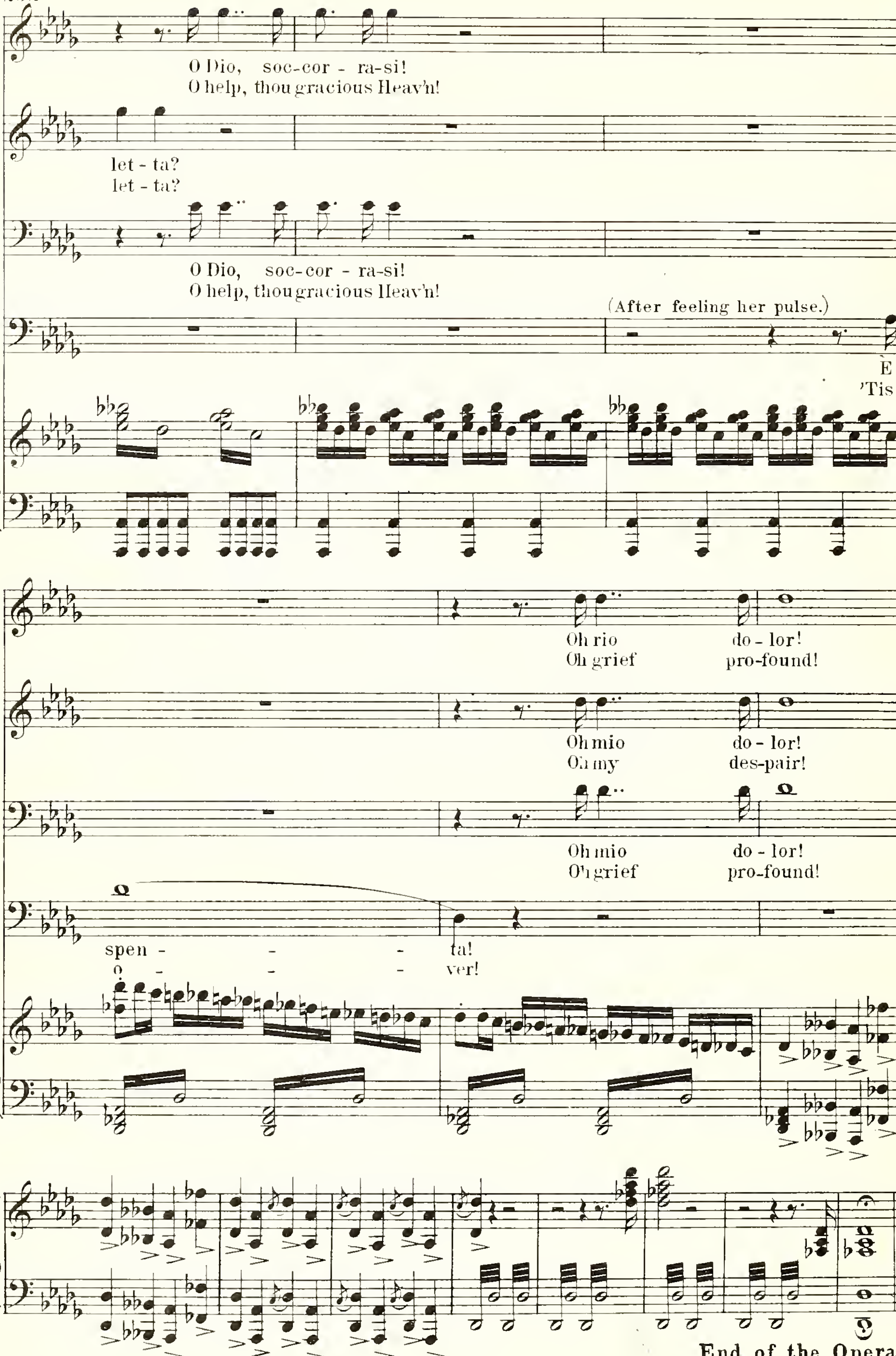

fio - re, a te do - nas - se il co - re, spo-sa ti
ten - der, If she her heart sur - render, Ah then, I
Str.
Wind.
si - a, spo - sa ti si - a, lo vo'. Le por- gi quest'ef-
ask thee, that thou wilt make her thy wife. Then give to her this
cresc. accentato con passione
fi - gie, dil - le che do-no el- l'è di chi nel ciel fra
to - ken, tell her whose gift it is, that one in yonder
gli ange-li pre-ga per lei, per te.
shining sky prayeth for her, for thee.
Annina.
Fin-chè a-
So long as
Alfred.
Sì pre - sto, ah
So soon, ah
Germont.
Finchè avrà il ci-glio la-gri-me io pian-ge-
A-las, so long as from mine eyes the tears can
Doctor.
Fin - chè a-
So long as
Str.& Cor.


vrà il ci - glio la - gri - me
from mine eyes the tears can flow,
no, ah no, ah no di - vi - der - ti
no, ah no, I can - not part from thee,
rò, io pian - ge - rò per te, per te; vo - la a' be - a - ti
flow, the tears can flow, I'll weep for thee,'tis Heav'n that calls thy
vrà il ci - glio la - gri - me
from mine eyes the tears can flow,
io pian - - ge - rò per
I'll weep, I'll weep for
mor - - te non può, no, no, non può da
thou shalt not die, no, no, ah live for
spi - ri - ti, Id - dio ti chia - ma, Id - dio ti chia - ma, ti chia-ma a
spir-it home, from earth-ly sor - row, from earthly sor - row thou shalt be
io pian - - ge - rò per
I'll weep, I'll weep for


Le por - gi quest' ef - fi - gie,
Then give to her this to - ken,
te. Vo - la a' be - a - ti
thee. 'Tis Heav'n that calls thy
me. Ah vi - vi o so - lo un
me. Or if the angels
sè. Vo - la a' be - a - ti
free. 'Tis Heav'n that calls thy
te. Vo - la a' be - a - ti
thee. 'Tis Heav'n that calls thy
Str.
Wind.
dil - le che dono el - l'è di chi fra
tell her whose gift it is, that one in
spir - ti, Id-dio ti chia-ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from
fe - re - tro m'acco - glie - rà con te, con
call thee home, oh let me die with thee, with
spir - ti, Id-dio ti chia-ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from
spir - ti, Id-dio ti chia-ma a sè, Id -
spir - it, 'tis Heav'n that calls thee home, from
Wind.
Tutti.


Andantino.
gli an - - geli pre - ga per lei, per te.
yon - der sky prays for her, and thee.
dio ti chia - - ma a sè.
grief thou shalt be free.
te, m'ac - co-glie - rà, m'ac-co - glie-ra con te.
thee, oh, let me die, oh let me die with thee.
dio ti chia - ma, ti chia-ma a sè.
earth - - ly sor - row thou shalt be free.
dio ti chia - - ma a sè.
grief thou shalt be free.
Andantino.
4 Vl. Solo.
pppp
(reviving.)
(speaking.)
È strano! Ces-sa-ro-no gli
'Tis wondrous! The deadly pains that
Che!
What?
Che!
What?
Che!
What?
Che!
What?
pppp
4 2d V. & 2 Viole.


spa - si - mi del do - lo - re, in me ri - na-sce, ri -
conquer'd me, and the faintness, are gone my pulses are
na-sce, m'a-gi-ta in - - so - li-to vi - gor! ah! ma
beating here within I feel renewing life! ah! I
cresc.
p cresc. a poco a poco
Tutti Str. & Wood.
agitatissimo.
io, ah! ma io - ri - tor - no a vi - ver! oh
feel, ah, I feel my life re - turn - ing! what
rinf.
Allegro.
Violetta.
(falls back on the sofa.)
gio - - ja!
rap - - ture!
Annina.
muor!
Death!
Alfred.
Annina.
Oh cie - lo!
Great Heav - en!
Germont.
Vio-
Germont.
Oh cie - lo! muor!
Great Heav - en! Death!
Doctor.
Doctor.
Allegro.
Oh cie - lo! muor!
Great Heav - en! Death!
ff



End of the Opera.